EXCLUSIVE

CHESTER PULL-OUT MAG

10 POSTERS CELEBRATING HIS INCREDIBLE LIFE & MUSIC

BUMPER 84-PAGE ISSUE!

KERRANG!

NECK DEEP

SURPRISE FUTURE PLANS REVEALED!

EVERY ALBUM YOU NEED NOW!

- CROSSFAITH
- RISE AGAINST
- AS IT IS & MORE!

THE K! INTERVIEW

JUDAS PRIEST

"LOVE YOURSELF, LOVE EACH OTHER... AND LOVE METAL"

KERRANG!

£3.50 AUS: $8.95 US: $9.25 K1734 11.09.18
9 770262 662988 32

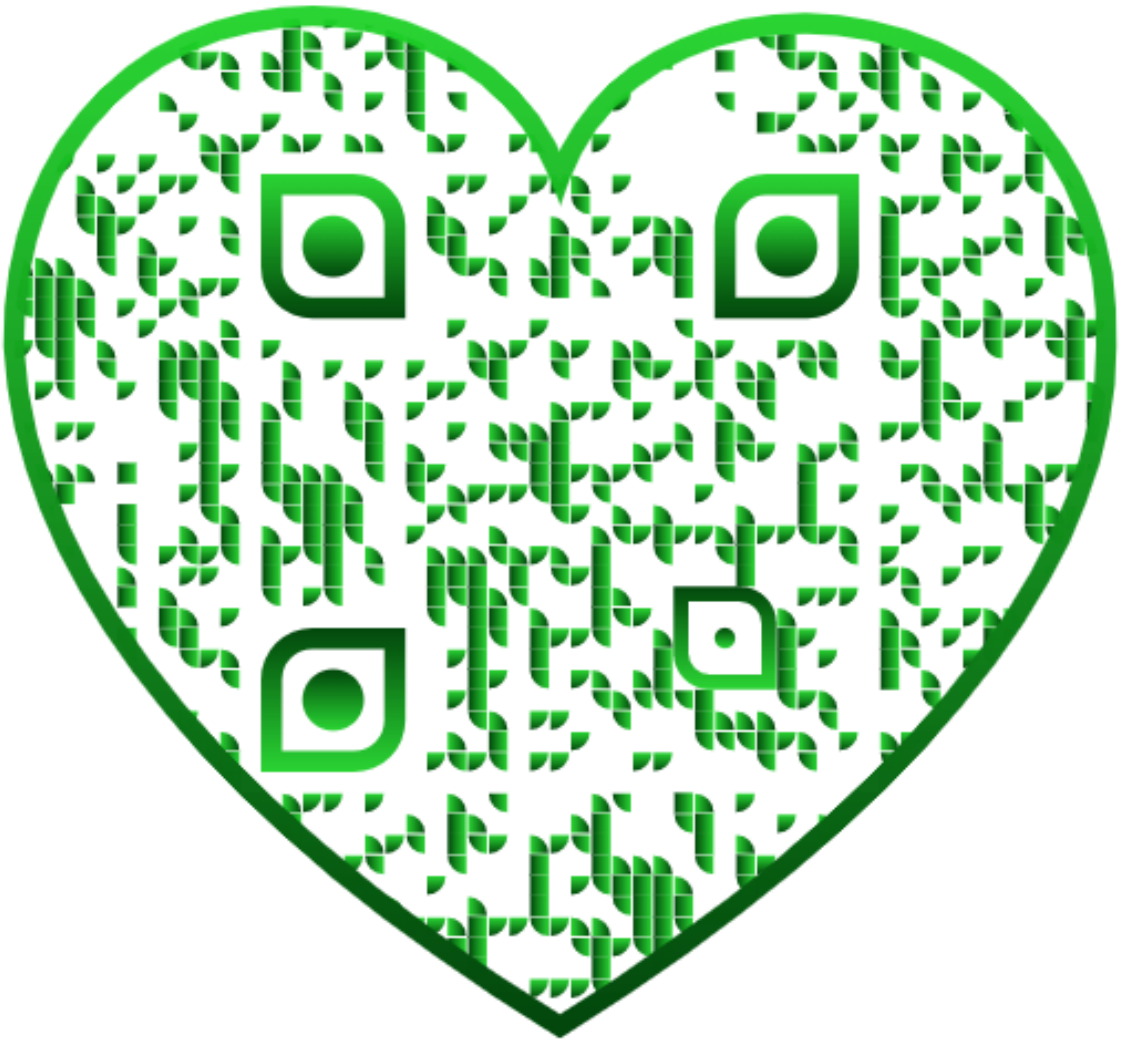
28 PAGES OF ED-BANGING STORIES!

IRON MAIDEN

+

LEGACY OF THE BEAST GRAPHIC NOVEL ART PRINT!

THEIR COMPLETE HISTORY! EVERY ALBUM REVISITED!



IMPERICON

FOO FIGHTERS

IMPERICON.CO.UK
live your music

WELCOME

ISSUE K!1734
AUGUST 11, 2018

Apologies, first of all, if you did your back in picking up this week's Kerrang!. It's probably 50 per cent your poor lifting technique (straight back, bend knees); but, equally, we're happy to take some blame. We have packed a whole load of extra stuff into this week's mag, after all – more pages, more posters and more metal, to be precise.

To celebrate the curtain coming down on their Legacy Of The Beast live extravaganza, we recount the entire history of Iron Maiden across 28 – *twenty-eight!* – pages packed with stories and unrivalled insight. To mark a year since Chester Bennington passed, we commemorate his life with 10 stunning posters in our exclusive pull-out magazine. And to look ahead to Bloodstock, we knuckle down with the Metal God Rob Halford himself to reflect on a remarkable life fronting Judas Priest. All while packing in the very best news and reviews you need to shape your week of rock, too. Not bad going, eh?

Enjoy the issue, and I'll see you next week!

SAM COARE, EDITOR Sam

IRON MAIDEN THEIR COMPLETE HISTORY, ALBUM BY ALBUM, ACROSS A MASSIVE 28 PAGES. WE KNOW, WE SPOIL YOU, WE REALLY DO...

NECK DEEP POP-PUNK WITH ADDED SAX? DON'T GO THINKING IT'S NOT POSSIBLE...

HALESTORM THE SONGS THAT INSTIL THE SPIRIT OF ROCK'N'ROLL IN LZZY HALE

CHESTER 10 SHOTS TO CELEBRATE AN ICON IN OUR SPECIAL PULL-OUT POSTER MAG

ROB HALFORD THE METAL GOD'S REMARKABLE CAREER UNDER THE MICROSCOPE

SMASHING PUMPKINS FRONT ROW AS BILLY'S BIG REUNION BASH HITS NEW YORK

FACT! WHILE WAITING FOR HIS BANDMATES TO FINISH SETTING UP IN THE STUDIO ONE DAY, ANGUS YOUNG WAS MESSING AROUND ON HIS GUITAR – AND CAME UP WITH THE RIFF TO BACK IN BLACK

Where to begin with this? Do we make a joke about Ben's trunk-microphone, or angry hat-punch? We have no idea

THE BIG STORY

MERCHANTS OF BLOOM

With NECK DEEP's new IN BLOOM: VERSIONS EP, the pop-punks have branched out in unexpected directions. And as BEN BARLOW looks ahead to album number four, this is only the start of their plans...

Less than two months after In Bloom was certified as the year's Best Song at the Kerrang! Awards 2018, Neck Deep have taken the momentum garnered from their shiny K! trophy and unveiled a brilliant new In Bloom: Versions EP.

Boasting a gorgeous acoustic version of the award-winning single, as well as a full-band rendition complete with some killer saxophone by their friend Tony Hancock – aka Saxl Rose – Versions not only serves as an ace release in its own right, but also as something of a stepping stone for the Wrexham pop-punks. As frontman Ben Barlow explains to Kerrang!, when we catch up to find out about the band's next moves, it's given them the confidence to think outside of the box for the follow-up to third album The Peace And The Panic...

Are you pleased with the response to your new In Bloom: Versions EP, Ben?

"Yeah! It was just something that we thought was cool, and would tide people over. We didn't expect it to go down as it has – we thought people would just be like, 'Oh, that's cool!' But they've actually been like, 'Oh my god, I'm crying!' which has been awesome. In Bloom is the sort of song you can take in as many different directions as possible, and these new versions add something to it – it's not just, 'Oh, there's that.' It's given it a whole new lease of life."

Did you expect the saxophone to work so well within Neck Deep's sound?

"Actually, we did! For the longest time we've been like, 'We need horns and we need some brass sections,' which didn't end up happening on the last record. But then I guess in a roundabout way it *did* end up happening. We've been considering other forms of instrumentation for a while."

So are you going to take inspiration from this going into your next album?

"For sure. I think the more we grow as a band, the more we can be open to different things on our songs. That shows us developing as musicians, and that our taste and style are developing, too – along with our fans. I'm sure fans want to hear the 'classic' sounds, but they also want to hear us do something different. And if it's going to be something that lends itself to making that song better, or it helps convey a different emotion or feel, then we will absolutely consider it going forward. Plus, we also know a *sick* sax player now!"

As a band, is it important to think about experimenting a bit more now, then?

"Absolutely. I think that's generally happening across the entire musical spectrum right now. You're hearing pop songs have rock elements in them; you're hearing rap songs with rock elements in them; and you're hearing rock songs with rap and trap elements. I think the most original thing you can do is take two things that seem worlds apart, but then you make it work. It's harder to be original these days, so you've got to start looking outside of the usual sphere. You've got to go, 'Alright, what can we incorporate from hip-hop or pop or soul or jazz or metal?' and see how it applies to your own style. You've got to think outside of the box, and look at what you can bring to your own music from other genres."

> **"IT'S OPENED UP A NEW REALM OF POSSIBILITIES..."**
> BEN BARLOW

Does that also apply to the fact that you've released an EP in between album cycles – just to break the mould?

"Yeah! Plus, as well as things getting a bit stale for musicians, I think it gets stale for fans, too. It sucks to just sit there and go, 'Oh, this album came out then, so I know I'm going to hear the next one in two years, so I'll just sit around until then, waiting for that.' Whereas if you can throw in some little extra things along the way – whatever it may be – then you're keeping it fresh, and giving people more to take in while they're waiting for that next full record of original material. Hearing reworked versions of songs, or covers, or whatever it may be, is the way to keep it interesting. It's as much for the fans as it is for the bands, really. We loved working on it, but seeing people's reactions is the real payoff. Giving fans something new to listen to is what they want. Playing shows and putting out videos is all well and good, but new material is what people want. So if you can do that in a roundabout way, then you're pleasing everybody."

WORDS: EMILY CARTER PHOTOS: KANE HIBBERD, ELLIOTT INGHAM

Ben innocently hid the fact he'd lost the key to the band's locker

Is it something you'll be looking at in the future, too, just trying to find things to change it up?
"Yeah! We're not going to force it, but when the right moment comes along, then definitely. We very much progressed our own sound with The Peace And The Panic, but that was what we felt we as musicians were pushing for with it. But now, in light of Versions, there's this whole other angle that we can look at with the next record – we can say, 'Maybe we put this influence into that song,' and whatever. It's definitely opened up a new realm of possibilities."

What else are you taking inspiration from at the moment?
"I've been going through a weird phase (*laughs*). I've been going *back* a lot. There are plenty of bands that I've slept on throughout my life, and there's a whole world of music from before I was even born that I've always told myself, 'You need to go and listen to that band,' and never did. So in the past couple of months I've been going back and educating myself – whether it's going, 'I don't get the hype here,' or, 'Holy shit, how have I missed out on this?!' At the same time, I have been paying attention to a lot of new music that's been coming out, and I honestly think Trophy Eyes have released one of the most progressive records for a band that started in the pop-punk world, so I've been listening to them a lot. I keep my finger on the pulse, and I'm very much on the lookout for things to take inspiration from."

What 'classic' bands have you discovered recently, then?
"I'm probably going to get so much grief for this, but The Clash! I'd never really listened to London Calling before, but I heard it a couple of weeks ago. That record is a punk record, for sure, but, again, they throw up so many influences and take influence from other genres, too. I've been listening to a lot of Dinosaur Jr., too, and going through each era. Once you're recommended a few bands, then it opens up and you start exploring more. The Stone Roses are another band I've been listening to – I've always been aware of them, but my girlfriend got me on to them properly recently. There are tons that I've been going back to and educating myself on."

Are there any topics you can sense that you're going to want to write about when it comes to new Neck Deep lyrics?
"The world around us is changing constantly, and we as people are changing constantly with it, too. I've always been an existential writer, and I very much write about what I'm feeling and experiencing, and I think that's always played well in our favour. Plus, you shouldn't be at a loss to write with stuff like that! But I also write my lyrics based around what the song feels like, so when we start getting more instrumentals down, then I'll start getting a clearer picture of where I'm going to be coming from. I've got things in mind already."

When are you going into the studio?
"Well, we have four tours, maybe five, booked and ready to go, and then after that it's pretty much 'go' time on the record. We're taking our time with this one – we're not going to shit out an album in a couple of months and get on the promotion train. It's going to be much more thought-out, and we're going to put a lot of time into it. It still might be a little while before it comes out, but it's going to be worth the wait!"

Speaking of tours, you've been asking fans to create their own set list for your upcoming U.S. shows – where did that come from?
"It just comes from the fact we have so many songs that people want to hear, and it's really hard to make a set list that will please everyone! There's always stuff we wanna play, and that we haven't played for a long time, so we just wanted their opinion on it. You always get people saying, 'Play this song,' and we're like, 'No, it *sucks*!' But if you want to hear it, this is the best way to gauge what people want us to play. It's about putting the choice into their hands. However it ends up going, whether we pick one specific set list, or playing a mix of some of the best set lists people have chosen, it's just a way to keep everyone happy, and keep it fresh for us, too. We don't want to be on tour and just play the same shit over and over again."

Have the fans' suggestions thrown up any curveballs, or are you on board with what they want to hear anyway?
"There's a lot of old stuff people are itching to hear, that maybe if they've only heard of us in the last year or two, they obviously hadn't seen us play those songs five years ago. They want to hear some early stuff we haven't played for a long time. Everyone wants to hear [debut album] Wishful Thinking, but there's some of our worst songs on that record (*laughs*). So we probably won't be delving into that as much as some people want us to, but we're definitely going to be playing some of the old bangers that we still love!" **K!**

NECK DEEP'S IN BLOOM: VERSIONS EP IS OUT NOW. THE BAND WILL TOUR THE UK NEXT YEAR WITH DON BROCO AND ISSUES – SEE THE GIG GUIDE FOR INFO. WATCH NECK DEEP LIVE IN THE K! PIT ON KERRANG.COM NOW

WISHFUL CHANGING

BEN picks three other NECK DEEP songs that might work with a different sound...

DECEMBER
"I feel like we could do a really cool electronic remix. It's one of the more mid-tempo songs that we have, so that would majorly lend itself to a really chilled electronic vibe. Mark Hoppus kind of already did that, but it would be cool!"

GOLD STEPS
"I think if we could rework that as a heavy song it would be *sick*. Not that it's a particularly heavy riff in the first place, but we could definitely drop that down to drop A and make that sound *super*-heavy."

PARACHUTE
"We could make it a full-on One Direction or Ariana Grande pop thing! That would be cool – actually, it *wouldn't* be cool, but it would be funny. I fucking hate most of that stuff, so I'd probably hate this, but hey, it could work!"

JUNGLE ROT
"JUNGLE ROT HAVE WRITTEN THE BOOK ON MIDWEST DEATH"
DECIBEL
"SNAPPING NECKS WITH CATCHY, HEADBANGING GROOVES"
REVOLVER
JUNGLE ROT
JUNGLE ROT AVAILABLE NOW
JungleRotBand
VictoryRecords.com
Jungle_Rot
IGotJungleRot
VICTORYRECORDS.COM
@VICTORYRECORDS
music
Apple Music
Spotify
YOUR MUSIC. YOUR LABEL.
VICTORYMERCH.COM
CHECK OUT OUR WEBSTORE

TALKING LOUD

HYPE EQUALS UNNECESSARY PRESSURE

Telling bands that they're on course to 'save' rock and metal is a needless burden, stresses POWER TRIP frontman RILEY GALE...

"The current climate – at least over in the States – seems to be there's three great white hopes for heavy music. When I talk to people from labels or magazines, it comes down to us, Turnstile or Code Orange, and they always say, 'One of you is gonna save the music industry!' That idealism really gets under my skin, because I don't see why it ever has to be one band.

"When you consider the Big Four, you could argue that Metallica were number one, but you don't hear those bands bickering about who was top dog. They're always like, 'We shared this space and we were all successful.' It's similar with Turnstile and Code Orange. We've all come up together, we're all friends, and we're all sitting around, like, 'This is so stupid.' It frustrates us because it feels like we have to compete, and we don't!

"Those kinds of hyperbolic saviour adjectives become *hurtful* to some bands. It puts a lot of pressure on them to be something that they never intended to be. And it sucks, because it ultimately makes criticism easier if you don't live up to that hype. I don't want fans to be influenced into thinking that way. I don't want some band to feel like they can't enter this place, because the industry is like, 'Don't start a thrash band because Power Trip have that market cornered.' If all our bands ended tomorrow, music would be fine. Other great bands would take our place. I don't see some rapture of music if we don't have the second coming of Metal Christ, y'know?

"Essentially, I think that healthy competition is fine. But this language of 'Who's gonna be the next apex predator of these young bands?' feeds purely into the industry's egotism and it's so unnecessary. There's enough for everyone to eat at the table. When me and Jami [Morgan, Code Orange] are bullshitting, we're not getting into who's better. We're congratulating each other and it's more like we're taking a step forward together. I believe in our music and I believe in theirs. It is what it is, so let us do our thing." K!

POWER TRIP'S OPENING FIRE: 2008-2014 IS AVAILABLE NOW VIA DARK OPERATIVE. THE BAND PLAY BLOODSTOCK FESTIVAL THIS MONTH – SEE THE GIG GUIDE

"THOSE HYPERBOLIC SAVIOUR ADJECTIVES BECOME HURTFUL TO SOME BANDS..."
RILEY GALE

WORDS: JAMES MACKINNON PHOTO: KEVIN ESTRADA

PHOTO: ANDREW STUART

INSTANT EXPERT

ALL WORK AND NO PLAY

Here's everything you need to know about PLAY: one of DAVE GROHL's most ambitious projects yet...

1 IT CONSISTS OF A 23-MINUTE INSTRUMENTAL

And if that isn't too great an undertaking already, Dave formed his own one-man band to play all seven instruments on the track by himself. Oh yeah, with each one being recorded live, from memory. With literally no room for error, or else he'd have to go back and start again, the Foos man put himself under serious pressure...

2 THE SONG IS ONLY PART OF THE STORY, THOUGH...

Dave's also directed a two-part mini-documentary, with help from Sound City and Sonic Highways collaborator Mark Monroe. The movie is a celebration of "the rewards and challenges of dedicating one's life to playing and mastering a musical instrument", which sounds super inspiring.

3 THE CONCEPT OF WHICH WAS INSPIRED BY HIS DAUGHTERS

"Watching my kids start to play music, it brings me back to the time when I was their age listening to albums, learning from listening," Dave says. "And when I take my kids to the place where they take their lessons, I see these rooms full of children that are really pushing themselves to figure this out."

4 IT SERVES AS A PERSONAL CHALLENGE FOR DAVE

"Even now, I'm still trying to figure it out," he says of his quest. "It's not something that you ever truly master. You're always chasing the next challenge, and you're always trying to find a way to improve on what you've learned." It's an admirable attitude from one of the greatest musicians on the planet.

5 THERE'S ALSO AN INTERACTIVE EXPERIENCE

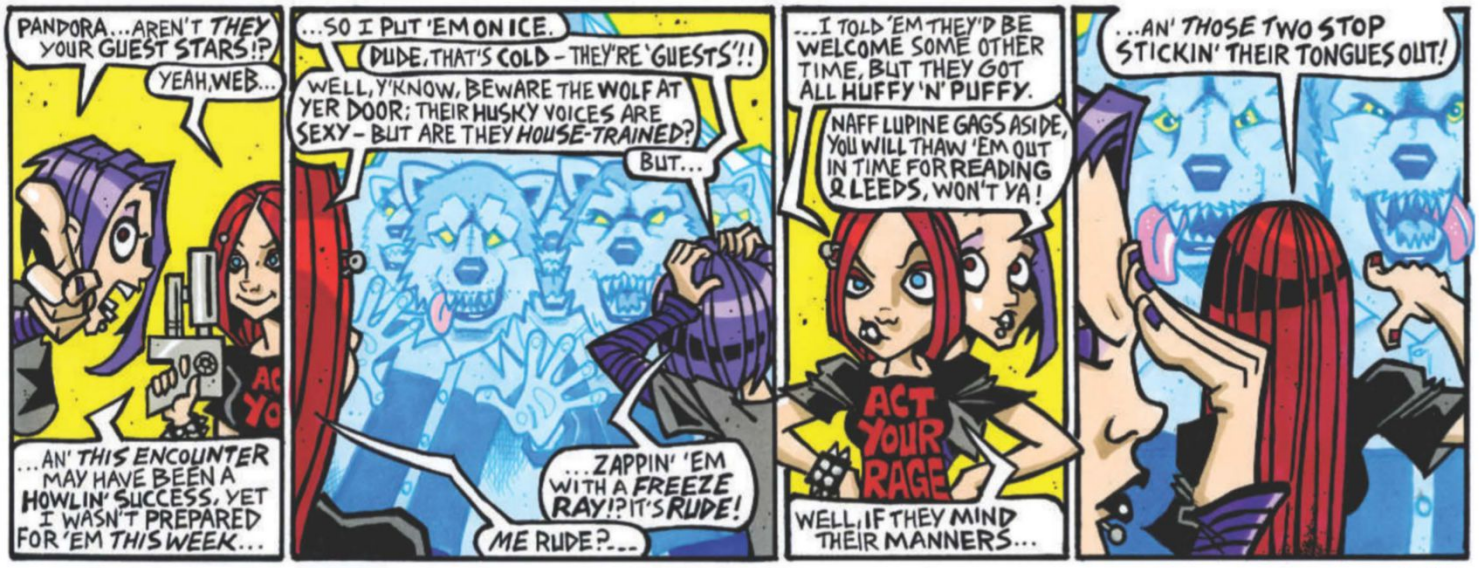
So you'll be able to, ahem, *play* along to the sheet music (if you can read it, that is), or simply focus on one of the seven instruments that Dave plays and soak that in. We'll take the 'watching while stuffing our face with Doritos' option, please.

6 ULTIMATELY, IT WILL 'PROMOTE MUSIC EDUCATION'

Releasing a 23-minute song may seem a tad self-indulgent at first, but Dave is really just on a mission to inspire here. And with auctions benefiting music education still to be announced, his quest has only just begun. What a hero.

PLAY WILL BE RELEASED DIGITALLY ON AUGUST 10 VIA COLUMBIA

PANDORA BY RAY ZELL

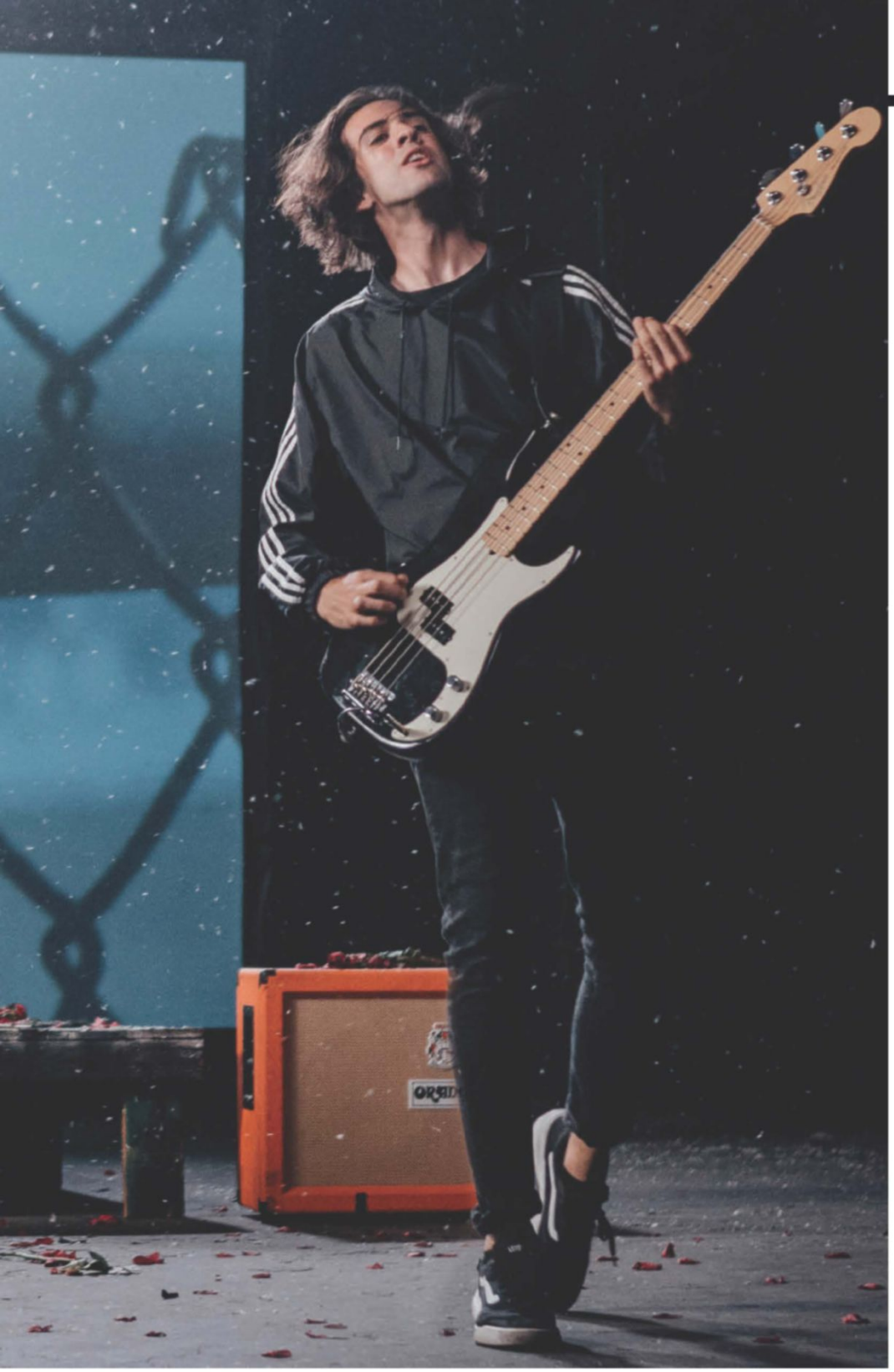


RAYZELL.COM

ACCESS ALL AREAS

DEEP BLUE

WITH CONFIDENCE get sentimental with their new video, **MOVING BOXES**...



Moving house is a right pain in the arse. No-one enjoys the endless hours of trawling through clothes you don't even remember buying, and trying to find a place for random ornaments that you can't quite bring yourself to throw away.

Aussie pop-punks With Confidence, though, have made the whole process really rather touching, courtesy of their new video for Moving Boxes. "I wrote it when I was packing up to move all my things to my girlfriend's place in LA," explains guitarist Inigo Del Carmen. "The idea came to me when my room was pretty much cleared out and I had all the stuff I needed packed, but I didn't know what to do with this box of things that didn't have any purpose. It was all sentimental things like a box of photos, a jar of seashells, old birthday cards, and a plastic rose from my first valentine from grade seven. It just gave me the idea that the memories all these items hold will be there, regardless of whether I have the actual item or not."

What a lovely concept, eh? We'll be reminding ourselves of this next time we're researching large moving vans... ***K!***

PHOTOS: AMBER PAREDES

The Regrettes: only half of them went for the Slipknot cosplay

AMPED UP

THE REGRETTES

LA punk? Say hello to Broadway hits and delicious distractions...

The continued success of Green Day's American Idiot musical and Brendon Urie's stint in Kinky Boots both demonstrate the unlikely home that rock artists have found in the sphere of musical theatre. LA punks The Regrettes are another band getting in on the Broadway act, having recently released a cover of the song Helpless from hit Broadway musical Hamilton.

"Our producer knows the guys from the musical, who curate a covers series called Hamildrop," says singer Lydia Night. "When I got the call saying it was happening, I burst into tears. I nearly got hit by a car because I was so happy!"

Fortunately, it was only a nearly, and the rest of 2018 looks rosy for The Regrettes. Having released their Attention Seeker EP earlier this year to great acclaim, this month the band take on a Main Stage slot at Reading & Leeds.

"I've had people send me clips of fans sliding in the mud at Reading & Leeds," she laughs. "UK crowds don't hold back, and being a part of that is the coolest feeling. I'm stoked!"

> **"MUSIC HAS BEEN A FRIEND WHEN I'VE FELT ALONE..."**
> LYDIA NIGHT

Lydia's love of performing is infectious, as is her desire for The Regrettes to make a difference to the lives of their fans beyond musical covers and banging festival gigs.

"Music has been a friend to me when I've felt alone," Lydia says. "That we have the potential to make a difference to someone's day or life is the craziest, most insane thing about music. All I want is to be able to do that for other people."

But as well as the music, there's another, simpler, more delicious means by which Lydia looks to connect with The Regrettes' fanbase.

"I love food!" the vocalist gushes. "I thought it'd be fun to do some tutorials for our fans, so we started a YouTube series called Making Breakfast With The Regrettes. When I'm home I'm always cooking, and on tour I'll regularly go looking for cool spots to eat. Food is just a real passion of mine."

Great music and food maniacs to boot? No regrets here. **K!**

THE REGRETTES' EP ATTENTION SEEKER IS OUT NOW VIA WARNER BROS. THE BAND PLAY READING & LEEDS THIS MONTH – SEE THE GIG GUIDE

GET TO KNOW

Your guide to THE REGRETTES...

THEY ARE: Sprightly LA punks with riot grrrl influences.
HEAR: Come Through, the lead single from the group's EP Attention Seeker.
SEE: The super-sunny video for Come Through.
MORE INFO: Facebook.com/regrettes

WORDS: JAKE RICHARDSON

NOW HEAR THIS

JUSTINE JONES serves up another dose of new music in our guest column...

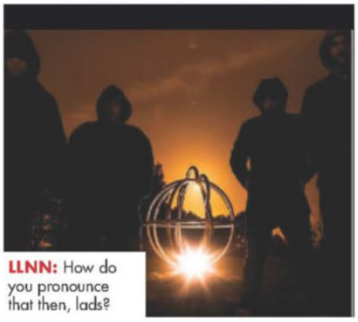
Yooo, how's it going? It's hot at the moment, right? Here's some more summer slammers to get you through Britain's incredible heatwave and on through the festival season...

After Rolo Tomassi announced their headline tour for November, I realised I'd never actually listened to the bands they've chosen for support – **Blood Command** and **Cassus**. After doing my research on both I was kicking myself that I hadn't done so sooner. Norway's Blood Command just ooze catchy songs, and their latest album Cult Drugs is a brilliant hybrid of the likes of Marmozets with hints of Paramore and even a touch of Death From Above in some of the skittish guitar riffs. Vibrant grooves, a prominent rhythm section and anthemic choruses: what's not to love?

I've been looking for a new screamo band to listen to for a long time, and Cassus are the perfect harmony of melody and chaos, frenzied drum rolls and high-energy guitar and vocals. Every now and then the singing will break away from the manic screaming to apathetic spoken word, reminiscent of all the older bands I love – Pg. 99, Circle Takes The Square (basically the whole Robotic Empire discography) as well as Maths from the UK. They released a new album, Separation Anxiety, earlier this year and I'd highly recommend giving it a spin! As I say, catch both these awesome bands when they tour with Rolo Tomassi this coming autumn.

Next, Austin, Texas' **Portrayal Of Guilt** have just released their new single, Chamber Of Misery Pt I, and I've listened to it about 10 times now. They're similar to Cassus, but mixed with raw, early-'90s Converge. Don't let this description fool you, though – this band have entirely their own sound. Their songs are a battery of emotion and really brutal riffs, and they have a knack for knowing when to pull back, mixing up the onslaught of heaviness with melodic parts to give the listener a short but sweet break before pummelling you again. They have a new album coming out later this year, so keep your eyes peeled and ears to the ground. For now, listen to their killer self-titled EP.

> **"OPPRESSION JUST OOZES OUT OF LLNN..."**
> JUSTINE JONES



LLNN: How do you pronounce that then, lads?

Blood Command: "What's not to love?"

Portrayal Of Guilt: Locked out again...

I literally discovered **LLNN** just this week after someone recommended them. They crush! When I looked at their latest album, Deads, I was sold as soon as I saw the cover – it looks like a monstrous cavern that you might see in Alien. Their sound is as bleak as their cover art. As soon as you start listening to them the oppression oozes from every note and vocal line, and they chew up and spit out every negative thought and feeling you can think of on this eight-track release. They use silence really well throughout, creating a feeling of tension like you're listening to a soundtrack of a horror movie.

I'm so stoked on what's coming out this year. If you think of a band that I should listen to, hit me up on my band Employed To Serve's Twitter. Cheers!

EMPLOYED TO SERVE'S ALBUM THE WARMTH OF A DYING SUN IS OUT NOW VIA HOLY ROAR

KERRANG! ROCK CHART

It's a second week on top for TØP. Can they make it the full 21 weeks? Let's find out...

twenty one pilots: The barbecue got out of hand, then?

	ARTIST	TITLE	
1	TWENTY ONE PILOTS	JUMPSUIT	↔
2	CROSSFAITH	THE PERFECT NIGHTMARE	▲
3	TRASH BOAT	OLD SOUL	▲
4	MIKE SHINODA	GHOSTS	▼
5	GROUNDCULTURE	DEVIATE	NEW
6	DEAFHEAVEN	CANARY YELLOW	▼
7	CONVERGE	PERMANENT BLUE	▼
8	M MANSON & R ZOMBIE	HELTER SKELTER	▲
9	MUSE	SOMETHING HUMAN	↔
10	TOM MORELLO	WE DON'T NEED YOU	NEW
11	PALAYE ROYALE	YOU'LL BE FINE	▲
12	HALESTORM	UNCOMFORTABLE	▼
13	STONE SOUR	BURN ONE TURN ONE	▼
14	DEAF HAVANA	HOLY	▼
15	THE STRUTS	BODY TALKS	▼
16	SLASH	DRIVING RAIN	NEW
17	PROPHETS OF RAGE	HEART AFIRE	▼
18	PAGAN	SILVER	▼
19	CONAN	VEXXAGON	NEW
20	REAL FRIENDS	SMILING ON THE SURFACE	▼

SUBSCRIBE TO THE KERRANG! ROCK CHART ON SPOTIFY

Open your app, hit the search bar, and hover your camera over the following code

LIFE IS HEAVY

BIRTH. SCHOOL. ROCK. DEATH.

HALESTORM vocalist and guitarist LZZY HALE talks riffs, rebellion and reveals an ill-advised disregard for road safety regulations...

THE FIRST SONG I REMEMBER HEARING

HIGH ENOUGH
DAMN YANKEES
(1990)

"I remember being in the car when we were moving house. It was a long drive and this song came on the radio. I asked my mom, 'Is that a guy or a girl singing?' That's when the lightbulb went off that guys could sound like that. I thought it was cool and weird."

THE SONG THAT REMINDS ME OF HIGH SCHOOL

I'M EIGHTEEN
ALICE COOPER
(1970)

"When I was in high school there was a lot of Backstreet Boys and Spice Girls going on, but I was more interested in '70s and '80s music. I was listening to Alice Cooper avidly, and this song became my anthem. I remember trying to introduce him to my friends, but they weren't into it."

THE SONG THAT REMINDS ME OF MY BROTHER

SET ME FREE (YOU KEEP ME HANGIN' ON)
VANILLA FUDGE
(1967)

"Every time I hear this I think of my brother Arejay. There's a drum solo in the middle and I remember us listening to that a lot when we were young and first interested in playing instruments. I remember him playing – well, tapping – along."

MY FAVOURITE SONG TO DRIVE FAST TO

PAINKILLER
JUDAS PRIEST
(1990)

"I've not got a full driver's licence – it's never been at the top of my priority list – but I do have a driver's permit. So if somebody with me has a driver's licence, I'm allowed to drive. My brother has a full licence and I remember we had to go to the store once, so I was like, 'I'll drive!' We were listening to this, which is a terrible idea if you're trying to drive within the legal limits and not attract any attention. It made me drive faster and it scared the shit out of him."

THE SONG WITH THE GREATEST GUITAR RIFF

THE MOB RULES
BLACK SABBATH
(1981)

"Because Tony Iommi (*sings the riff*). I can play it, but not as well as him. I made a point of learning it a couple of years ago, because this isn't the first time that I've cited it as the best riff. After a while I was like, 'I should really learn how to play this.'"

THE SONG THAT MAKES ME THINK OF HOME

PANAMA
VAN HALEN
(1984)

"This gives you an insight into the house I grew up in. It's my parents' favourite song. When it comes on, I'm like, 'Aww. I should call mom and dad.'"

THE SONG THAT MAKES ME FEEL INVINCIBLE

STAND UP AND SHOUT
DIO (1983)

"This is a highlight of my 'pump up' playlist, which I always put on before we go onstage. It also doubles as a great gym song. I think it's the rapid-fire guitar riffage and the tone of Dio's voice that does it for me. It makes me feel like he's yelling 'just do it!' at me. It's a good track to give yourself that extra push."

THE SONG I'D LIKE PLAYED FOR THE FIRST DANCE AT MY WEDDING

ALL IS FULL OF LOVE
BJÖRK
(1997)

"If I ever do get married this would be the ideal song for the first dance. It's this weird ethereal thing where she's talking about love in a realistic way. I never had that thing growing up where I knew exactly what kind of dress I would like to wear, or whether I even wanted to get married, so now at this stage of my life, in my early 30s, I'm thinking if I do get married it's not going to be for the sake of it, or some fairytale scenario. This song has a poignant, realistic outlook on love."

THE SONG I'D LIKE TO BE REMEMBERED FOR

UNCOMFORTABLE
HALESTORM
(2018)

"It's about being an ambassador for a rebellious, rock'n'roll attitude in life, and about always being unapologetically you. That's something I've strived for throughout my whole life, and a kind of mission statement that I've been trying to spread with the band for a few years now. I've always said that if I can leave this world and know that I put some positivity out there during my time here, then that'll be mission accomplished."

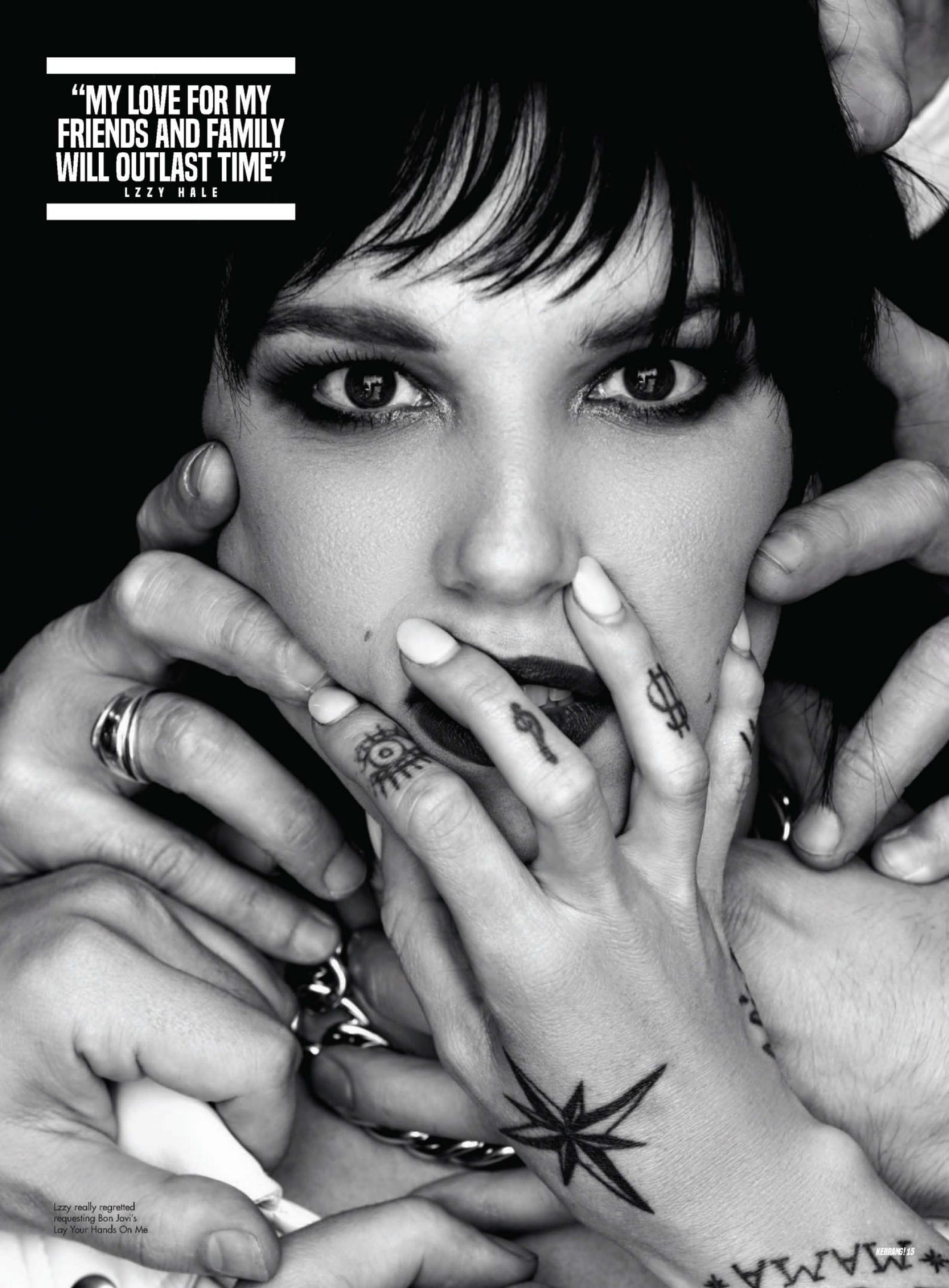
THE SONG I'D LIKE PLAYED AT MY FUNERAL

THE SILENCE
HALESTORM
(2018)

"It's about saying to somebody that you'll always love them, even beyond the end of the world; that love never really goes away. I don't know if I did that consciously while I was writing it, but thinking about it now, it strikes me that the song is about love knowing no boundaries. After I'm gone, after this world goes away, and after everything changes, my love for my family and for everybody that I hold close will always continue and outlast time. Even beyond death."

HALESTORM'S NEW ALBUM VICIOUS IS OUT NOW ON ATLANTIC RECORDS. THE BAND RETURN TO THE UK IN SEPTEMBER – SEE THE GIG GUIDE FOR INFORMATION

WORDS: CHELSEA SMITH



"MY LOVE FOR MY FRIENDS AND FAMILY WILL OUTLAST TIME"

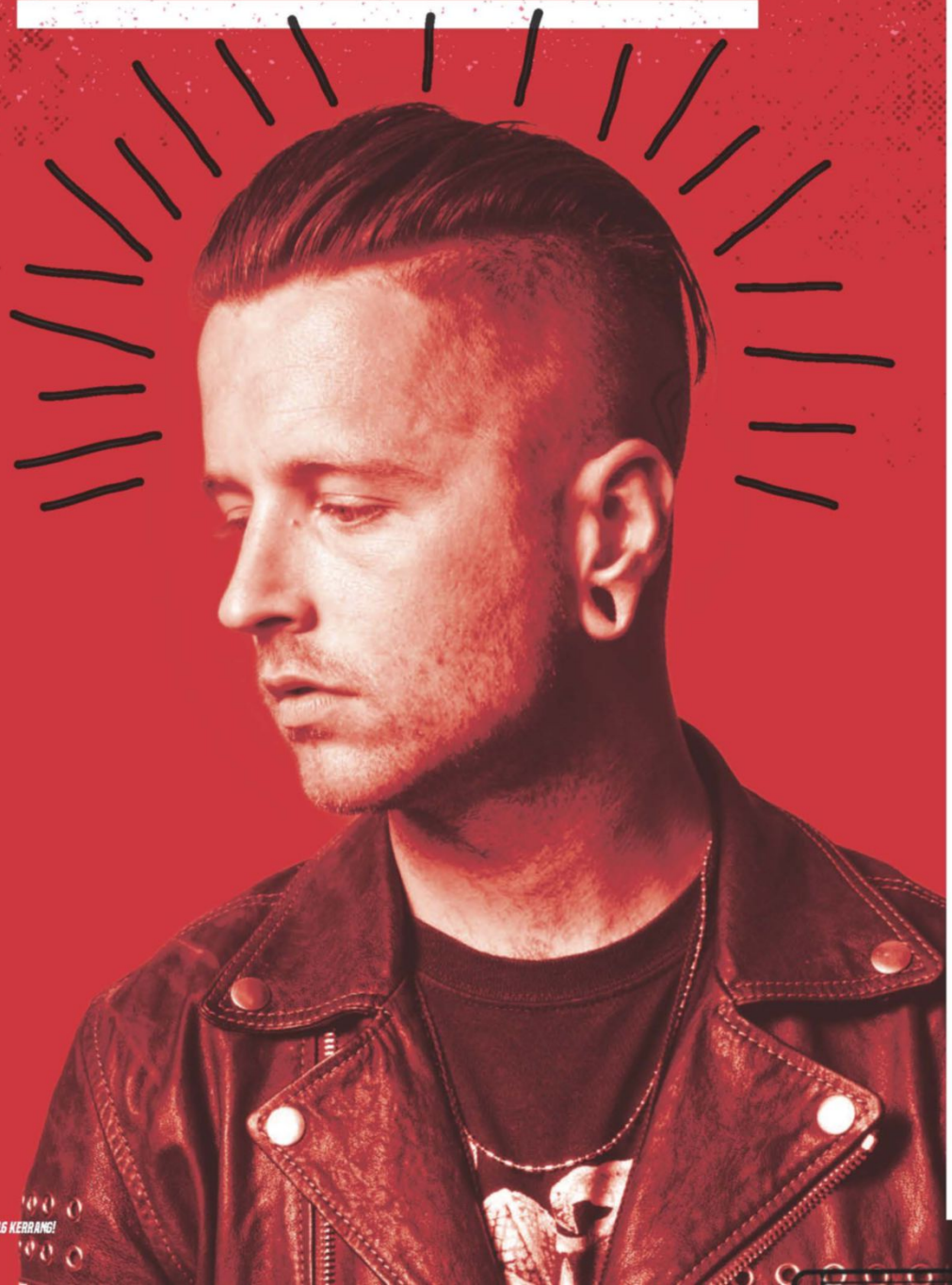
LZZY HALE

Lzzy really regretted requesting Bon Jovi's Lay Your Hands On Me

NO-ONE KNOWS...

"I HAVE A MORBID INTEREST IN PRISONS..."

BURY TOMORROW's DANI WINTER-BATES is not only one of UK metal's best frontmen – he's also a healthcare hero and soppy fiancé...



I STILL DO MY DAY JOB WHILE ON TOUR

"I'm an operations manager for specialist services at Southern Health, and I've risen up the ranks pretty much at the same rate as our band has grown. They allow me to work remotely, so when we're on tour I'll be working from 7am until 3pm on my laptop; then from 3pm onwards I'm in a band. The rest of the band all have Bury Tomorrow as their main career, but I love working for the NHS, and I'm massively invested in public healthcare."

I PLAY DEVIL'S ADVOCATE FAR TOO MUCH

"I think my bandmates would say this was one of my most annoying traits. Even when everyone's in agreement, I'll always throw a spanner in the works, just to get another point of view. It must piss them off something shocking, because it's every little thing!"

I DIDN'T GET ON WITH THE EDUCATION SYSTEM

"I was horrifically bad at primary school when I was about eight years old. I was on hourly report because I just didn't connect with authority at all. I actually bucked up my ideas when I was doing GCSEs and got really good grades, but then I went to college and disengaged again. I think there are great teachers out there, but the education system as a whole creates brainwashed little models."

WHEN BURY TOMORROW GOT SIGNED I THOUGHT I'D 'MADE IT'

"I was at college and there was one teacher I really didn't get on with. I walked into the lesson and threw my book down, went, 'I'm signed, goodbye!' and left. I remember getting the phone call from Sumerian Records at 3am. I felt like I was in Mötley Crüe or something. In the end it fell through, but it's all worked out okay."

I HAVE A CRIPPLING FEAR OF PUBLIC SPEAKING

"It sounds strange considering I was talking to 30,000 people at Download Festival, but I'm terrified of public speaking. Outside the band I'm quite an introverted person. Recently I was best man at a wedding – it was my best friend, everyone was rooting for me, and it still nearly killed me."

MY BIGGEST REGRET IS NOT MARRYING MY OTHER HALF SOONER

"It sounds incredibly soppy! But I think we might be further along when it comes to family and getting a mortgage [if we were already married]. We'd have been adulting a lot quicker! I've been with her for 10 years, and we are getting married this year. I feel I would like to have offered that part of me a long time ago..."

BLACK FLAME IS OUT NOW VIA MUSIC FOR NATIONS/SONY MUSIC. BURY TOMORROW TOUR THE UK AT THE END OF THE YEAR – SEE THE GIG GUIDE

WORDS: PAUL TRAVERS PHOTO: PAUL HARRIES

GET KERRANG!

TO YOUR DOOR

ANYWHERE

IN THE WORLD

NEWSSTAND.CO.UK/KERRANG

KERRANG!

A LIVE NATION PRESENTATION IN ASSOCIATION WITH K2 AGENCY

SHINEDOWN

WITH SPECIAL GUESTS

STARSET

PRESS TO MECO

29	OCT	NEWCASTLE	O2 ACADEMY
30	OCT	GLASGOW	O2 ACADEMY
31	OCT	MANCHESTER	ACADEMY
02	NOV	NORWICH	UEA
03	NOV	SOUTHAMPTON	O2 GUILDHALL
05	NOV	BIRMINGHAM	O2 ACADEMY
06	NOV	BRISTOL	O2 ACADEMY
07	NOV	LONDON	O2 ACADEMY BRIXTON

LIVENATION.CO.UK
TICKETMASTER.CO.UK

ATTENTION ATTENTION
AVAILABLE NOW

ON SALE FRIDAY 10AM

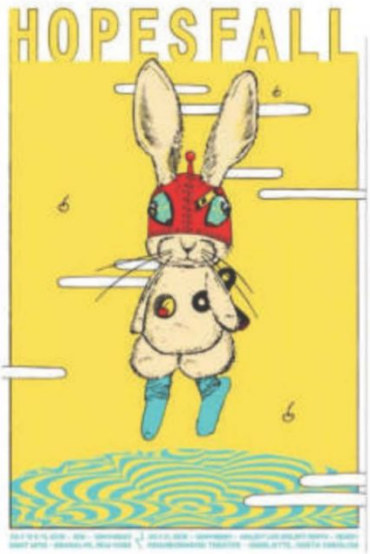
SHINEDOWN.COM

COOL STUFF

MUST HAV£S

The only things you need to spend your money on this week...

Killswitch Engage have made a shirt that's as loud, brash and epic as they are. All other merch should be worried.
£26.99 Impericon.com



Hopesfall commemorated their NY comeback show with this sweet poster. Commemorate the poster by putting it on your wall.
$25 (£19) Hopesfall.merchnow.com

You get this Bring Me The Horizon bag. You start referring to yourself as the 'Emperor Of Backpacks'. Nobody argues.
£32.99 Emp.co.uk

[sobs uncontrollably]

Tenner says that you won't find a more suitably 2018 pin than this one from Tough Times Press.
£9.50 Familystoreuk.com

Remember that glorious moment when you first discovered Wingdings? Deaf Havana have recreated it with this awesome shirt.
£20 Deafhavana.shopfirebrand.com

Papa Emeritus may be a Satan-worshipping, ghoul-sympathising heavy rocker, but he doesn't want rings on his coffee table.
£8.99 Impericon.com

Celebrate the surprise return of everyone's favourite spooky boys, Alkaline Trio, with this Is This Thing Cursed? tee.
£15.50 Uk.kingsroadmerch.com

You and your feet have been through a lot together – show them how much they mean to you with these awesome Chuck 70 Floral Low Tops from Converse.
£75 Converse.com

<<YORK ALT DAYER PRESENTS>>

POP PUNK ALL DAYER

18TH AUGUST 2018

LYON ESTATES
CUTTING TEETH
ON THE ROPES
DEADSET DREAM
HEARTSINK
BLUEPRINTS
RETREAT REGROUP
PETER 118
CROSSLIGHT
ELASTIC WASTE

<<FULFORD ARMS YORK>>
<<KICKING OFF FROM 3PM>>
<<£7 ENTRY>>
<<ALL PROCEEDES DONATED TO IDAS>>

IDAS is the largest specialist charity in Yorkshire supporting people affected by domestic abuse and sexual violence. services include refuge accommodation, community based support, peer mentoring, group work and access to a free, confidential out of hours' helpline. 03000 110 110

WINNER!
FEELING THIS

Here is a sketch of Travis Barker that was drawn by **CJ Yeoman**. We enjoyed it so much that we've made it this week's winner. So congrats, CJ, you've won a State Champs merch bundle. Message Feedback@kerrang.com to get hold of it.

KOMMUNITY
YOUR SCENE

Your pics, your art...your lives

CHICAGO IS SEW TWO YEARS AGO

"Portrait of Andrew Hurley. Hand-embroidered on calico," says **@hinescharlotte**. The time that must have been spent on the Fall Out Boy man's beard alone is worthy of recognition here.

THE OPEN DRAW

"A little drawing I did of Amy Lee," says **@AnastazieLee**. This is great, Anastazie. You could say you've really... brought Amy to life. What? Okay, we'll leave.

SNAPPING WITH SIRENS

This snap with Kellin Quinn was sent in by **@nxkitax**. It's a solid 5/5 picture, we have no idea why the Sleeping With Sirens singer is giving it a two.

PAINTED LOVE

This painting of Marilyn Manson was sent in by **@BrandonKent13**, and, we assume, elegantly captures the moment that the God Of Fuck realised he'd forgotten to put the bins out.

COREY CLOSE-UP

"I met Corey Taylor. That was pretty sick," says **@sparkysonfire**. We've checked our sick-o-meter and it shows you are correct!

NEXT WEEK

WIN TICKETS TO THE USED'S UK TOUR

K! have teamed up with The Used to offer one reader a pair of tickets to a date of their choice to the band's upcoming UK tour. The Utah rockers will be arriving on these shores at the end of August to give UK fans a first taste of their latest record The Canyon. For your chance to win, simply tweet your coolest band selfies and awesome artwork with #Kommunity, or email them over to Feedback@kerrang.com.

KERRANG!
KERRANGOFFICIAL
YouTube
Watch this space...
EXCLUSIVE LIVE SETS!
ALL-REVEALING INTERVIEWS!
ROCK ACTION FROM THE KERRANG! VAULTS!
AND A WHOLE LOT MORE...
SUBSCRIBE NOW OR MISS OUT FOREVER!
NOW SHOWING! NECK DEEP LIVE & LOUD EXCLUSIVELY IN THE K! PIT!

COVER STORY

FORGED IN IRON

Theirs is a story that takes in towering highs with soul-searching lows. One that features battles with life-threatening illness, extreme religious groups, countless pretenders to their throne – and, occasionally, each other. But through it all, the march of IRON MAIDEN has proved unstoppable. With their spectacular LEGACY OF THE BEAST TOUR coming to an end this week, Kerrang! presents the full, uncensored history, album by album, of one of music's greatest ever legends…

WORDS: NICK RUSKELL, PAUL TRAVERS PHOTO: AVALON

IRON MAIDEN (1980)

A legend is born in Steve Harris' living room on Christmas Day, and its mascot becomes the terrifying face of a heavy metal movement...

In 1977, punk rock was bringing the filth and the fury to the UK. The front pages of the tabloid press were frothing with apoplectic glee after the Sex Pistols swore on live TV and the likes of the 'Pistols, The Clash and The Damned all released their culture-bomb debut albums.

Not everyone bought into the three-chord ethos, however, and it was largely the drive and vision of one man that would bring about another, more metallic cultural movement. Steve Harris – a one-time street sweeper, architectural draughtsman and West Ham trainee – had actually formed the first version of Iron Maiden on Christmas Day 1975, but it was during the punk era that they started to forge their own identity and hone their craft in the pubs of London's East End.

"I couldn't have started a punk band, that would have been against my religion," Steve claimed in Maiden's first ever major music press interview, with Kerrang!'s parent publication Sounds. "We found it hard to gig at first, but once we started playing at [boozer] the Ruskin [Arms], we discovered we were able to pull in loads of people just like us who love heavy metal and don't want to know about new wave... I went to see bands like Judas Priest and there were still thousands of kids into the bands, it was just that the press didn't recognise it or write about it. It was unfashionable, uncool to do features about heavy metal."

Iron Maiden were developing their own signature style even then. It had all the raw aggression you could want, but it was mixed with a more complex musicality and an ambitious if still amateurish sense of spectacle. One vocalist, Dennis Wilcock, used make-up, fire and fake blood, while legendary mascot Eddie began life as a pimped-up Japanese mask.

"Well, it started off as just a Kabuki mask up behind the drummer when we were playing the pubs, and we had a little fish-tank pump so there was blood coming out of the mouth," Steve told K! years later. "We were playing the pubs and we wanted to stand out, to make people take a bit more notice. Looking back, some of it wasn't that great – we had a bubble machine at one point – but it all helped get people's attention, and right from the first couple of gigs we started to get a following."

Kerrang! and Iron Maiden go way back, incidentally. Like, back to the very beginning.

Iron Maiden were the focal point of what Sounds termed the 'new wave of British heavy metal' (NWOBHM), and journalist Geoff Barton wrote a 12-page pull-out on the burgeoning scene. Maiden featured heavily, and the title of the piece was Kerrang! – an onomatopoeic take on the sound of an overdriven, distorted guitar. Buoyed by the success of Iron Maiden and the rest of the NWOBHM, Kerrang! would later become a regular publication in its own right.

That success was still relatively low-key at the end of 1978, when the band – by now featuring ever-present guitarist Dave Murray and vocalist Paul Di'Anno – recorded their first demo at Spaceward Studios in Cambridge. They did it on New Year's Eve because it was cheaper, and laid down four songs. Three of these (Prowler, Strange World and Iron Maiden itself) would end up on their self-titled debut album.

Maiden Mk1: (*from left*) Steve Harris, Clive Burr, Paul Di'Anno, Dennis Stratton and Dave Murray

"I COULDN'T HAVE STARTED A PUNK BAND – IT WOULD HAVE BEEN AGAINST MY RELIGION"
STEVE HARRIS

Before that, they played it to London DJ Neal Kay, whose rock club the Bandwagon Heavy Metal Soundhouse was a focal point of the NWOBHM scene. He began playing the tape and publicising it in the Bandwagon Soundhouse charts that ran in Sounds at the time. The publicity helped them get gigs further afield, and they traversed the country in an old truck known as the Green Goddess. When they released a three-track version of the demo as their debut EP under the name The Soundhouse Tapes, all 5,000 copies sold out.

Maiden's star was on the rise – but they still needed a full debut album to keep it that way.

Step forward now-legendary manager Rod Smallwood, who negotiated a three-album deal with major label EMI. The band entered London's Kingsway Studios in January 1980 to record the first, but the sessions didn't go well. They were forced to dismiss two producers and claim that they ended up virtually self-producing their debut anyway when the third, Will Malone, showed little interest in it.

The result was a flawed record that nevertheless showcased many of the band's qualities. There were those propulsive bass-runs, melodic leads and sudden time-changes, while Paul Di'Anno's rasping delivery, perhaps ironically, was frequently described as adding a punk edge. And despite the somewhat flat production, the songs themselves had a sense of raw unfettered energy the band have never quite managed to repeat.

It wasn't perfect, but it was highly anticipated, and first single Running Free broke into the Top 40 with no mainstream radio promotion. This saw the band appearing on long-running TV show Top Of The Pops, albeit with the stipulation that they were allowed to play live. They were the first band to do so since The Who almost a decade earlier.

The album itself peaked at Number Four in the charts, which took everyone by surprise, including the members of Iron Maiden.

Guitarist Dennis Stratton, who would not appear on any other Maiden records, recalled the general feeling of shock in Maiden biography Run To The Hills.

"We were in a pub and someone from EMI came round and said, 'You've gone straight in at Number Four,' and we all went out and started screaming!" he recalled.

"We didn't expect it to go in that high," added Steve. "At first I thought someone had made a mistake... I made them go and check twice and even then I still couldn't quite believe it."

Iron Maiden the album had made Iron Maiden the band the undisputed leaders of the new wave of British heavy metal. It introduced Eddie's ghoulish visage to the world at large; it would allow them to tour Europe for the first time; and it would provide the jumping-off point for everything else that was to come.

The game was most definitely on.

SCRAP METAL!

Iron filings from the Maiden story

- Steve thought of the name after watching **The Man In The Iron Mask** – even though the character was not in an iron maiden.
- One early line-up featured masked drummer **Thunderstick**, who reputedly fell asleep *during* a gig.

- On debut single **Running Free**, Eddie was pictured in shadows so as not to spoil the reveal for the album.

- The Sanctuary single – which only appeared on the U.S. version of the album – stirred up the tabloids due to its cover, in which Eddie had killed **PM Margaret Thatcher**.
- '**Charlotte The Harlot**' would reappear on later album tracks 22 Acacia Avenue and From Here To Eternity.

GETTY

KILLERS (1981)

Paul Di'Anno's parting bow is today considered a classic by many – though few at the time could foresee what lurked just around the corner...

Iron Maiden started the 1980s on the crest of a wave, but there were hidden reefs ahead.

On the back of the startling success of their debut album, the band had started to become seasoned road dogs. They'd already played major venues supporting Judas Priest on the metal gods' British Steel tour, and now they undertook a first headlining tour of their own, including their first ever European dates. There was also the small matter of a European tour with KISS and a 'special guest' slot at the Reading Festival (then the Reading Rock Festival) – their first major festival and the biggest show they'd played to date.

"We'd never played to so many people in Britain before and at one point [lighting engineer] Dave Lights turned the spotlights on the audience and as far back as you could see there were people," recalled Steve in the biography Run To The Hills. "Playing in pubs you can see the whites of people's eyes and that can be scary if you're not used to it. But playing to 40,000 people... When they turned the lights on and you could see them all, that really sent a shiver through me."

It would prove to be a taste of what was soon to come. But behind the scenes Iron Maiden were not the well-oiled touring machine they would later become. Dennis Stratton was not gelling with the rest of the band and departed in October 1980, with the time-honoured 'musical differences' cited as the reason. His replacement was Adrian Smith, who formed a long-lasting partnership with Dave Murray in what many Maiden aficionados consider to be the band's 'classic' guitar set-up.

Of more concern, however, were the antics of Paul Di'Anno, who had always been the most prolific partier of the band. As the touring intensified, the lifestyle began to take its toll, with the singer frequently losing his voice.

"It got so bad, at one point it was like he was complaining about it every night," recalled Steve. "The trouble was that with Paul, you never knew when he was putting it on... By the time we came to do our own tour, he'd make such a big deal of it you'd really start to worry. Then once he was onstage he'd be totally fine. It was almost like an attention-grabbing thing."

"I was a kid – 22 years old – and here we were headlining our own big tour and I didn't know how to handle it," Paul admitted. "And of course I was doing a bit of speed and whatnot, to keep me going, and that used to make it worse. You'd be awake for days, but feeling really ill. And some nights I just didn't think I was gonna make it."

The vocalist did, if only as far as the next album. This time the band were determined not to have the same issues with producers and went with renowned rock producer Martin Birch, who would remain the band's sonic helmsman until 1992's Fear Of The Dark. The sound was crisper and clearer, and Adrian Smith brought his own nuance, but it can probably still be thought of as Iron Maiden Vol II. Many of the songs were written in the same period, and there's little progression between the two. While certain factions of Maiden's fanbase to this day consider it an underrated favourite, upon its release it received mixed reviews. Former Maiden champions Sounds gave it a scathing review, awarding the album a minimum one star and opining that it was "more of a failure than a triumph" with "far too few stormers to the inch" and that most of the material was "well dodgy".

Dave Murray caught sight of Steve's trousers, then...

"IT'S NO SECRET THAT I WAS PRETTY OUT OF CONTROL ON THAT TOUR..."
PAUL DI'ANNO

"[The reviewer] was trying to imply we hyped the first album into the chart," Steve raged in a subsequent interview with the paper. "But hyping didn't make it go silver. You can't hype 63,000 people to buy it. And it's gone gold in Japan. Is that hyping too?"

"It's gone wood in Shanklin, Isle Of Wight," added drummer Clive Burr, sagely.

Despite Steve's protestations, it seemed that a backlash had begun against a band who had achieved too much too soon, who were spending more time out of the country and who were seen as part of a movement, in the 'new wave of British heavy metal', that was already being dismissed as old hat.

If the press were fickle, however, the fans remained loyal. Killers went into the charts at Number 12 – not as high as the debut, but certainly not a disastrous showing – and actually initially sold more copies at home and abroad. The band's live shows also continued to ramp up, seeing them culminate a UK tour at the Hammersmith Odeon before embarking on a seven-week European jaunt. Once more though, Paul Di'Anno's voice began to crack, and the band ended up cancelling a string of dates.

Rumours began circulating that the band had been auditioning potential replacements. When Kerrang! joined Maiden supporting Judas Priest in New York in just our third ever issue, the whispers were put to the band themselves.

"Tell 'em it's a load of bollocks. Absolute bollocks," the singer retorted. Steve and manager Rod Smallwood reiterated the sentiments. "As soon as we're away from home, all these strange rumours start up, all these funny things about Rod and me having total control," said the bassist.

Despite the denials, Maiden couldn't keep the lid on things for much longer and Paul was ultimately sacked from the band.

"It's no secret, I was pretty out of control on that tour," the singer said. "It wasn't just that I was snorting a bit of coke, though – I was just going for it non-stop, 24 hours a day. I thought that was what you're *supposed* to do when you were in a big, successful rock band."

Di'Anno was out, and Iron Maiden could have been facing the biggest crisis of their career so far. But, like the subject of their live staple Phantom Of The Opera, there was someone already waiting in the wings...

SCRAP METAL!

Iron filings from the Maiden story

- **Adrian Smith** and **Dave Murray** had previously played together in a band called Stone Free.
- **The Ruskin Arms**, where the band cut their teeth, can be seen in the album cover background.

- This is the only Maiden album to feature **two instrumentals.**

- A version of **Wrathchild** had already appeared on the **Metal For Muthas** compilation.
- Maiden's first ever U.S. show was supporting **Judas Priest** at **The Aladdin Casino, Las Vegas.**

THE NUMBER OF THE BEAST (1982)

Enter Bruce Dickinson: the missing piece required to take Maiden, and their soon-to-be-iconic new album, into metal's big leagues...

Paul Di'Anno reckons he quit. The official Maiden line is that he was sacked. Either way, the result was the same: a band on a steep upward trajectory had to find a new singer at a crucial juncture, as they looked to start work on their third album, following the runaway successes of their first two.

Although this was one hell of a risk, such was the wind in Maiden's sails that even this potentially calamitous change of personnel proved to be nothing but an upgrade. And that was always the intention – to fix a squeaky wheel before it caused a real problem.

His name was Bruce Dickinson, an educated lad from Sheffield with a larynx like a foghorn, who had finished university and immediately put his talent to good use by, um, singing in NWOBHM outfit Samson. Where his Maiden predecessor had fronted the band as a gritty hard man, with a pugilistic vocal style to match, Bruce approached it with a more bombastic, theatrical zeal, the perfect match for the more involved, epic music the band were making. Still, he was in at the deep end: Maiden were already veterans of European tours, as well as having American and Japanese stamps in their passports. Not to mention they were also by many factors bigger than Samson, who had never performed outside the UK and had enjoyed a success that could politely be called 'respectable'.

His first show with his new band was in Bologna, Italy, where he admits, "I didn't open my eyes for the first four or five songs."

"The road crew, who'd all been touring with Maiden for a while, were all looking at me and sizing me up," he remembers. "Everyone was looking at me like I had two heads! But I knew that'd happen, and I knew I just had to get on with it. I knew people had seen the band with Paul, so there was some baggage. And we weren't just introducing me - we were playing stuff from Number Of The Beast that nobody had heard yet, so it was very different to what they knew!"

Whereas in Maiden's early years, songs such as Sanctuary and Running Free had burst in to clobber you and get out with minimal fuss, on the new album their sights were being raised. More traditional-sounding songs like Run To The Hills and the title-track were done with class and skill, while the seven-minute Hallowed Be Thy Name, the album's closer, ramped up the drama to levels the band had previously struggled to hit, thanks to Bruce's magnetic telling of the story of a man on his way to the gallows from the point of view of the condemned. They weren't in the Ruskin Arms anymore.

The shop only had four black jackets left, then

"AT THAT FIRST SHOW, EVERYONE WAS LOOKING AT ME LIKE I HAD TWO HEADS!"
BRUCE DICKINSON

The verdict was quick and almost unanimous: the new, Bruce-fronted Maiden was a superior beast, and the album charted at Number One in the UK, news the band received while they were pushing a broken-down bus up a hill in Switzerland. Even Paul Di'Anno admitted that he'd been replaced by the right guy. "Bruce is absolutely the best singer the band has ever had," he wrote in his autobiography, The Beast. "I think he's got a bloody great voice, and it was just what the band needed at the time."

But not everyone was so impressed. In America, church groups were up in arms about the album's name, artwork and the lyrics to the title-track. Records and merch were burned – or, in some cases, smashed with hammers for fear of inhaling 'evil' fumes. Steve Harris was frustrated by the whole episode, observing that the point had gone entirely over these people's heads. "They clearly hadn't read the lyrics," he said. Had they done, they'd have soon spotted that The Number Of The Beast is a cautionary tale of someone stumbling across a black magic ceremony in the middle of the night and turning in terror. Similarly, though the sleeve features Satan himself front and centre, controlling a puppet, he in turn is a marionette under the influence of Eddie. In fact, the most evil thing to occur in the creation of the album was when producer Martin Birch was involved in a car crash, and was presented with a repair bill for £666.

To look at it from a more business-minded perspective, though, the controversy simply meant this new, improved Maiden were growing ever bigger. And with Bruce a much more professional figure onstage than his predecessor, and better equipped to step up to the rigorous, seven-nights-a-week Maiden touring schedule, the hard graft of conquering first America and then the world could finally begin in earnest. Once the small matter of who was standing where onstage had been dealt with.

"Steve wanted to stand in front of everybody and run all over the stage," recalled Bruce in his What Does This Button Do? memoir. "I wasn't having it. I wasn't going to sing to the back of the bass player's head." Things came to a head after a show in Newcastle where, following two hours of basically stepping on one another's toes, Bruce and Steve had to be separated by Rod Smallwood backstage. But what Maiden had was far more important than tiffs over microphone placement, and with cooler heads prevailing, a compromise over stage territory was reached. Because what Maiden had done with their new album and singer was put themselves firmly on the road to being the most important heavy metal band of the decade. And already, nothing could possibly stop them.

SCRAP METAL!

Iron filings from the Maiden story

- **NOTB** was the first Maiden album to feature writing credits for guitarist **Adrian Smith**.
- Run To The Hills was their first **UK Top 10 single**.
- In order to use a sample from The Prisoner, Rod Smallwood had to contact actor **Patrick McGoohan**, who having been told the band's name, immediately said, 'Do it.'
- **Vincent Price** allegedly asked for £25,000 to voice the title-track's intro.
- Maiden do not know their **Bible:** the verse on the title-track is listed as Revelation 13:18. It's actually 12:12.

PIECE OF MIND (1983)

The classic Maiden quintet comes together for the first time, as Nicko McBrain fires back at their Devil-worshipper accusers in style...

The success of The Number Of The Beast and its accompanying tour had set Iron Maiden up as the biggest metal band in the world – but there was one piece of the puzzle missing.

Drummer Clive Burr had played on the first three Maiden albums, where his tight rhythms provided an integral part of the sound. Go to any Maiden show and you'll see people air-drumming to the iconic groove of songs such as Run To The Hills. At some point on The Beast On The Road tour, however, something soured. Conflicting stories emerged. Some suggested that Clive was struggling with alcohol problems and that his performances had suffered. He always denied this and claimed that the atmosphere changed when he temporarily left the tour after his father died.

Nicko McBrain, a mad Englishman who supported Maiden in French political metallers Trust, was drafted in as a replacement. When the tour ended, Clive was given the boot and Nicko was given the drum stool on a permanent basis. He's still there now, in fact, some 36 years on.

Bruce Dickinson once described Clive, who died from MS in 2013, as the best drummer Maiden ever had. "That's not taking anything away from Nicko," he said in the Run To The Hills biography. "Technically, Nicko's probably a far more competent drummer than Clive. It's just that Clive had this incredible feel, and you can't learn that, and I regret that he wasn't given more time to try to sort himself out."

Yet as Maiden looked to expand their sound and progress, it was just Nicko's technical ability and octopus-armed improvisational skill that they needed. For many Maiden aficionados the line-up that went into next album Piece Of Mind – bassist and undisputed band leader Steve Harris, foghorn vocalist Bruce Dickinson, psychically linked guitarists Dave Murray and Adrian Smith, with new recruit Nicko McBrain on drums – remains the classic Maiden line-up.

The first of the four albums that this quintet would go on to record is also regarded by many as their best.

"For me, Piece Of Mind was the best album we'd done up to then, easily," said Steve. "And I carried on thinking that right up until the Seventh Son... album. I'm not saying the two albums we did in between weren't good – but Piece Of Mind was just special. It was Nicko's first album, we felt like we were on a high and you can hear that mood on the album."

It opened in a flurry of drums as Where Eagles Dare introduced the band's newest member. It contained what would become an all-time Maiden standard in The Trooper, but it also had the love-it-or-hate-it melodic sweep of Flight Of Icarus and a taste of the more epic things to come in the seven-and-a-half-minute closer To Tame A Land. The Bruce-penned

Bruce was knocked sideways by a particularly vicious smoke machine

"PIECE OF MIND WAS THE BEST ALBUM WE'D DONE UP TO THEN, EASILY"
STEVE HARRIS

Revelations provided more fuel for the religious right, who'd railed against The Number Of The Beast and were unable to read between the lyrical lines. But it was the presence of a backwards message on Still Life that really got them frothing.

Back in the mid-'80s this stuff was taken seriously – by a certain kind of person at least. The infamous Parents Music Resource Center (PMRC) presented 'evidence' to the U.S. Congress that metal bands were using subliminal messaging to encourage Satanism. Judas Priest even found themselves on trial after it was claimed that two young fans entered into a suicide pact after listening to some backmasked messages in their music.

And the message placed in full view on Piece Of Mind? A pure piss-take...

"We were sick and tired of being labelled as Devil-worshippers and all this bollocks by these fucking morons in the States, so we thought, 'Right, you want to take the piss? We'll show you how to take the piss, my son!'" Nicko later recalled. "One night the boys taped me in the middle of this [former Ugandan president] Idi Amin routine I used to do when I'd had a few drinks. We thought if people were going to be stupid about this sort of thing, we might as well give them something to be really stupid about, you know?"

The odd blinkered nutter aside, the U.S. really embraced Iron Maiden on Piece Of Mind, and the accompanying World Piece Tour saw the band take huge strides forward, building on the work of the previous album cycle. Their first full headlining world tour, it started at Hull City Hall on May 2, 1983 and included another 21 UK dates before heading to mainland Europe and North America. It was here where the biggest jump was apparent, as the band headlined a string of huge arenas for the first time.

The groundwork paid off as Piece Of Mind became the band's biggest-selling album in the UK. It didn't quite get to Number 1 (peaking at Number 3) but K! readers did vote it the Number One Album Of All Time in a 1983 poll, with The Number Of The Beast in second spot. In the U.S. it went platinum, making Iron Maiden bona fide metal superstars.

Adrian Smith also recollects that it marked the start of the band's transition from wonderstruck, dream-chasing youngsters who were always up for a bit of mayhem, to seasoned, consummate professionals.

Not that there was much evidence of that when K! joined the band for the last night of the lengthy tour, at the Rock Pop festival in Dortmund, Germany on December 18, 1983. As our reporter said at the time: "Bruce was brilliant, getting utterly smashed after his grade A performance, pissing in garbage cans on the mixing desk, throwing bottles at hotel walls, attempting to leap out of cars at 60mph and, to top it all, getting his privates out during a hilarious Quiet Riot photo session."

Could this really be the cultured, erudite frontman we know and love today? Apparently so. But the next phase of the band's career would see all of them having to grow up fast...

SCRAP METAL!

Iron filings from the Maiden story

■ **Piece Of Mind** was written in the restaurant of an out-of-season Jersey hotel.

■ It was recorded at **Nassau's Compass Point Studios** in the Bahamas. Manager Rod Smallwood later admitted this was for tax purposes.

■ During the recording the band developed alter egos. Bruce's was 'Conan The Librarian'.

■ Steve Harris never liked **Flight Of Icarus,** which was released as the album's first single.

■ **To Tame A Land** was set to be called Dune, but author Frank Herbert refused permission, as he didn't like rock bands.

POWERSLAVE (1984)

Their most ambitious plans yet – from the studio to the stage – send Iron Maiden out on a gruelling, year-long enslaving of the world…

There must come a day when every band peaks. When they simply can't continue to grow, to get more successful, to make their world tours any more epic and grandiose. To crib from Aragorn son of Arathorn, it is not this day.

Following the two mammoth tours that accompanied The Number Of The Beast and Piece Of Mind, Iron Maiden would have been forgiven for taking their foot off the pedal. For taking a breather, even. Instead, they girded their spandex-clad loins and got ready to undertake one of the biggest, most extensive, most spectacular and downright legendary tours in rock history.

In order to do so, they needed an equally epic album to feed off. Step forward and take a bow, Powerslave.

Recorded at Compass Point studios in the Bahamas once more, Iron Maiden's fifth album was also the band's first to feature the same line-up as its predecessor. It contained punchy, compact Maiden classics such as Aces High and 2 Minutes To Midnight, but perhaps the most important song in terms of the band's future evolution was Rime Of The Ancient Mariner. Clocking in at almost 14 minutes, it was the longest tune in their repertoire until the arrival of Empire Of The Clouds on 2015's The Book Of Souls, and its multipart complexity set the tone for a direction the band would increasingly explore in later years.

Based on the 18th-century poem by Samuel Taylor Coleridge, it also showcased Maiden's historical and literary approach to lyricism.

"It's okay to write simple pop songs. There's nothing wrong with that. But if kids went out and checked into Coleridge just because we wrote a song about it, then that's really something," Steve told Kerrang!. "The same sort of thing happened with To Tame A Land on the last album. The amount of people who went out and read Dune by Frank Herbert, which inspired it, was amazing."

Released on September 3, 1984, Powerslave provided the band with their second consecutive million-plus seller in the States, where it reached Number 21 in the album charts. In the UK it was only kept off the top spot by the third instalment of the never-ending Now That's What I Call Music! series – the sort of various-artists album that would have been ineligible just a few years later.

It was still a huge success, however, and it gave the band the platform to launch the mind-bogglingly vast World Slavery Tour. Running for more than 11 months – from August 9, 1984 to July 5, 1985 – it took in 189 shows and included their first tour in what was then the Eastern Bloc (documented in the video Behind The Iron Curtain), a four-night stint at the Hammersmith Odeon, runs in Japan and Australia, and their first-ever show in South America, playing the inaugural Rock In Rio festival to an estimated crowd of 350,000 people. And all this with a none-more-spectacular stage show themed around the Egyptian imagery of the album artwork and featuring gigantic sarcophagi, pyrotechnics of apocalyptic proportions and a 30-foot mummified Eddie.

Bruce gamely attempted to hug everyone at Rock In Rio at once

ROSS HALFIN

"WE CONQUERED A WHOLE CONTINENT IN ONE NIGHT WITH THAT ROCK IN RIO SHOW"

BRUCE DICKINSON

Kerrang! was there as ever and a report from the opening show in Warsaw reckoned that "the enthusiasm for Aces High, the instrumental Losfer Words (Big 'Orra) and older faves such as The Number Of The Beast and 22 Acacia Avenue was higher than a spaced-out spaceman". Hey, it was the mid-'80s, that's how we wrote back then.

Earlier this year, Bruce told us that those Iron Curtain shows were some of the most pivotal he's ever played in his life. "We were the first really full-on, high-profile band to go," he recalled. "We represented that feeling of, 'Wow! We're a free country!' It was nothing to do with rock'n'roll, it was all about the freedom from communism. It was a moment of hope and I felt like we were this beacon."

Naming Rock In Rio as another life-changing moment, he added: "You can't do shows like that too often, because you'd be fucking dead! I was so drained when I finally calmed down after it. I remember thinking afterwards that I couldn't have done more, there was not a single cell in my body that wasn't exhausted… We conquered an entire continent overnight with that one show. That was extraordinary."

The whole tour was an extraordinary achievement, but it was one that took its toll on the members of the band. The sheer slog of the whole enterprise had everyone feeling burned out, although Bruce insisted that there were no internal tensions.

"At no point on the tour did we ever get to the point where anybody hated each other," he told K! a year or so later. "We held that end of it together very well. Because we all realised what each of us was going through, and if someone threw a wobbler – which we all did at some point – it was, 'Shall we leave the room and let him wreck the place and come back later?' Because everyone was going through it."

"The worst part is after you've been on the road for six months and you suddenly realise you've got another six months to do," added Adrian. "It's like doing time. You're kind of in your own cell anyway, a little cocoon – either in a plane or a hotel or a bus, and there's security guards. It really cuts you off from real life."

The tour might have been difficult to live through for the band, but for the fans it did yield one final treat in the shape of live double album Live After Death, still widely regarded as one of the finest live records in metal or any other genre. From the Winston Churchill speech preceding opener Aces High to Bruce's now iconic exhortations of *'Scream for me, Long Beach!'*, not to mention adrenalised renditions of all their classic songs up to that point, it remains the next best thing to time travel if you want to experience Iron Maiden in one of their most glorious eras.

Hang about, did we just mention time travel? Speaking of which…

SCRAP METAL!

Iron filings from the Maiden story

- **2 Minutes To Midnight** B-side Mission From 'Arry was a recording of a post-show row between Steve and Nicko.
- Flash Of The Blade featured on the soundtrack to the Dario Argento horror film **Phenomena**.

- When looking for a post-gig drink in Poland, Maiden crashed a **wedding.** The groom was a fan and they ended up jamming onstage.

- **Live After Death** was originally set to feature just the Hammersmith shows, but the band felt they'd improved by the time they got back to Long Beach Arena.
- After the World Slavery tour, Steve installed some stage props, including a **sarcophagus** and **Osiris' head**, in his home.

SOMEWHERE IN TIME (1986)

Eddie and the boys go sci-fi as fans get a glimpse of the troubles that lay ahead on Maiden's not-so-distant horizons...

The band's mascot Eddie has enjoyed some weird and wonderful incarnations in his time, from the axe-wielding maniac of Killers through the demonic puppeteer of The Number Of The Beast to the alien Predator-Eddie hybrid from The Final Frontier.

None, however, has been more colourful than the futuristic time-travelling cyborg Eddie that graced the cover of Somewhere In Time like a sinewy terminator. The background was also wonderfully intricate, with numerous in-jokes and references. Several of the songs – Caught Somewhere In Time, Wasted Years, Déjà Vu – dealt in different ways with time and its inexorable march, although in true Maiden style it was a collection of songs with interlacing themes that stopped some way short of being a full concept album.

Talking of time, the burned-out band members demanded some of it to themselves after the brutal demands of the World Slavery Tour. While the promised six months off ended up being closer to four, it was still the first extended holiday the band as a whole had enjoyed since they had hooked up with Rod Smallwood and started to take things seriously.

They spent it in different ways. Adrian went on a fishing trip in a log cabin in Canada. Steve being Steve played football and went to the pub (or spent time in the one he'd had built into his own home). And Bruce? Bruce just shut himself off from the world and essentially turned into a hermit.

"I was scared stiff of going onstage," he told K! at the time. "It got to the point where I wondered if I'd ever be able to get on the stage again... which really freaked me out because I've never ever had that feeling in my life. People were saying when the live album [Live After Death] came out, 'I bet you can't wait to go back out on the road,' and I'm going, 'No, actually, if I never toured again I'd be quite happy.' And Rod's going, 'Aren't you miserable?!' And I'd say, 'Well, you put us out on the road for 12 months, what do you expect? We are human beings, not robots!'"

The singer also found himself feeling creatively adrift during the band's period of inactivity.

"I got into music because I wanted to tell stories and I wanted to explore the inside of my head and communicate it to people. And I thought, 'Well, what would really give me a buzz to go off and do another 12-month tour would be if we had another fucking record that I really felt was ground-breaking," he recalled. "So I went off into 'acoustic world' and I wanted to do almost like an 'unplugged' record for the next Iron Maiden album – except this was years before MTV started doing it."

Somewhere In Time did end up being a bit more experimental, but certainly not in the way that the singer had envisaged. Bruce, in fact, had precisely zero writing credits on the album, with all songs written by either Steve Harris or Bruce's former songwriting partner Adrian Smith. The guitarist had sole writing credits on both of the album's singles, Wasted Years and Stranger In A Strange Land.

The queue for the barber's never got any shorter

> **"I GOT TO THE POINT WHERE I WONDERED IF I'D EVER BE ABLE TO GET ONSTAGE AGAIN"**
> BRUCE DICKINSON

The album was the most expensive Maiden had yet recorded, being put together in stages in the Bahamas and the Netherlands, with the mixing taking place in New York. Steve, Adrian and Dave Murray all employed a new generation of guitar synthesisers for the first time and the songs were far more layered and sonically textured than any previous Maiden album.

"The material is a bit different to what we've done before. I happen to think every album we've done is different but this one's more noticeable," Steve told K! at the time.

"There's still some classic Iron Maiden fast songs, you know, the way Steve writes, but there's some other stuff too, like slower grooves," Adrian added. "There's more variation, which I think is important on an album."

The accompanying Somewhere On Tour trek was deliberately designed to be far less exhausting than its predecessors, but that doesn't mean it was completely trouble-free. The stage set-up, based on the album artwork, looked as amazing as ever, but it was dependent on a lot of inflatables. It looked like a bouncy castle version of Blade Runner, in fact, and these props weren't always entirely reliable. At one point a gigantic inflatable Eddie was supposed to loom over the stage.

"Me and Bruce stood in the palms of the inflatable hands," Steve recalled on the Maiden Revelations website. "On one night a lamp was too close and burnt a hole in it. Consequently it was like (*makes deflating noise*)... I felt a right plonker up there."

When K! caught up with the band on the opening night in Belgrade, however, everything seemed positive.

"As far as I'm concerned, the new stuff is really good. It fulfils every criteria for an Iron Maiden album: it sounds great on the record and great on the stage," gushed Bruce. When asked why he had no songs on the record, he shrugged it off, saying it was because "they all sounded like Neil Young and Jethro Tull".

"It's just what it came out as. I thought it would be a bit dishonest to come out with a rehash of other stuff I'd written. I wasn't really put out that they didn't want them," he continued.

The band were presenting a united front and the album was another huge success, but the first cracks were beginning to show. Some observers reported that the singer seemed a little lacklustre at some of the shows – not phoning it in exactly, but lacking some of the fire and passion the world had become used to.

They didn't know it then but the classic line-up of Harris-Dickinson-Murray-Smith-McBrain only had one more album in them. As it turned out, however, it wouldn't be Bruce who jumped first and the singer would rediscover his Maiden mojo, for a while at least.

And that album would be a stormer...

SCRAP METAL!

Iron filings from the Maiden story

- The **TARDIS** from Doctor Who was one of the many details and references on the album's wraparound sleeve.
- An electronic scoreboard also has Steve's beloved **West Ham** beating Arsenal 7-3.
- As well as upping his writing on the album, **Adrian Smith** provided lead vocals on B-side Reach Out.
- In K!'s 1986 poll, Maiden won best band, album, singer, video, drummer, gig and bassist. **Eddie** was voted second sexiest male (after Jon Bon Jovi).
- While Maiden songs often referenced literature, **Stranger In A Strange Land** was unrelated to the book of the same name.

SEVENTH SON OF A SEVENTH SON (1988)

A huge, magical concept propels Iron Maiden to the highest of heights. But could they tell the future and predict the shape of metal to come?

Seven deadly sins, seven ways to win, eight killer songs that would come to typify Iron Maiden at their epic, creative, out-of-this-world best. Seventh Son Of A Seventh Son smashed apart the band's own limitations with a tale of good versus evil that would stand as their high-water mark to this day.

"We've never managed to pull anything off like this before," said Steve Harris to K! in 1988 shortly before its release, as the album was blasted out for press in the fittingly spooky surroundings of a German castle. "For me, it's like the enormous leap we suddenly made from our first two albums to releasing Number Of The Beast – very much a step forward, a step up."

He was not wrong. Described by Bruce Dickinson as "a heavy metal Dark Side Of The Moon", Seventh Son… lives up to that lofty comparison both in terms of quality and ambitious, intelligent creative scope. A concept album telling the story of a boy with supernatural powers – the seventh son of a seventh son, a repeating character in religious tales and folklore – as the songs unfold, it details how the lad is seen as dangerous and a freak in his village for his ability to see the future. However, as the threats against him from his angry neighbours intensify, things go badly wrong, as Bruce notes towards the end that, *'For all his power, [he] couldn't foresee his own demise'.*

"It's a classic story of good versus evil, only with no guarantees whatsoever that it's the good guys who eventually come through," laughed Bruce in explanation. "Nothing and nobody comes out of this story unscathed. Which is everyone's story, really, isn't it? None of us get through our lives smelling of roses everywhere we go; everything is a constant battle to try and stay sane, to cut through all the bullshit that gets in our way. To find some sort of meaning, some pattern. At the same time, there's more to it than that. It's quite a mythical tale, and in trying to tell it we really allowed our imaginations to run free."

Having felt creatively uninvolved in Somewhere In Time, the singer really put his fingerprints all over its follow-up's expansive themes, bringing it to life with an eccentric twist on classic British storytelling. While tales of the supernatural and cinematic vision were not new concepts for Maiden, or heavy metal at large, the inventive, original story and dramatic music of Seventh Son… was leagues beyond the simple swords-and-dragons fantasy that had become such a staple of the genre.

It was symptomatic of where Maiden stood in the metal pantheon: massive, but also clear leaders, steering themselves exactly where they wanted to go, undistracted by whatever else was going on around them.

"Mentioning no names, but this whole thrash and death metal thing leaves me cold," shrugged Steve. "Apart from Metallica, who have done some good stuff, most of the other bands completely pass me by."

Monsters Of Rock 1988: a Guinness World Record for most denim in one place

> **"I THINK WE'VE SHOWN THE WAY FOR HEAVY METAL IN THE 1990S"**
> BRUCE DICKINSON

This wasn't all for the good, though. Maiden's drive, creativity and relentless work had by this point made them the biggest metal band in the world, and comfortably so. But their status also made them a target. The Number Of The Beast had drawn accusations from American Christian groups and the PMRC of being a Satanic bad influence, to the point where U.S. televangelist Jimmy Swaggart had published a book on the matter, which featured Steve Harris on the cover. Was that going to make Maiden think twice about making a record with such occult-based themes as Seventh Son…? Was it bollocks.

"Jimmy Swaggart? Who's just been discovered crawling a motel room with a prostitute and then goes on national television to cry about it? You want to know if we're worried about what people like that will have to say about the lyrics on our new album?" sneered Bruce. "Listen, the day those people stop having a go at us is the day I'll start getting worried. It rots the brain to even think about the twisted minds of people like that for too long. So we don't."

"You can't allow yourself to descend to their level," added Steve. "It's no good getting upset about these fanatics like Swaggart and the PMRC – that's the reaction they want to get out of you. I say let 'em pull any line they want out of any of the songs from any of our albums and let them twist it around until it suits them, I don't care. I'm not going to let it interfere with writing exactly what I want to. Besides, whatever we write, they'll always find something to pick up on and go mad about, so I just try to completely ignore anything they might have to say about us. It's always the same old cliched Devil-worshipping thing, too. You'd think they'd have thought of something new by now!"

These people didn't dent Maiden's progress one bit. In the summer of 1988, the band headlined Monsters Of Rock for the first time, gaining the festival's largest-ever attendance with 107,000 people turning up to see a bill that also included KISS, David Lee Roth, Megadeth and Guns N' Roses. Though Maiden's set would go down as one of the finest to ever grace the Donington Park stage, post-show they would also learn of a tragedy earlier in the day: during GN'R's set two fans were killed in a crowd surge, a fact intentionally kept from the headliners until after their performance.

In spite of the terrible tidings, Maiden's name as the last word in '80s heavy metal was written in gold. The album was a critical and commercial smash. But it also marked something of a limit. "How are we going to top this? Fucked if we know!" laughed Steve, while Bruce had even loftier things to say about it. "If Number Of The Beast brought heavy metal properly into the 1980s, which I actually believe it did, then with Seventh Son I think we've shown the way for heavy metal in the 1990s."

Back then, you wouldn't have bet against him. But accurate or not (not, it transpired), Seventh Son… remains an unimpeachably perfect album, standing to this day as the shining, untouchable peak of Maiden's career.

10 EXCLUSIVE POSTERS

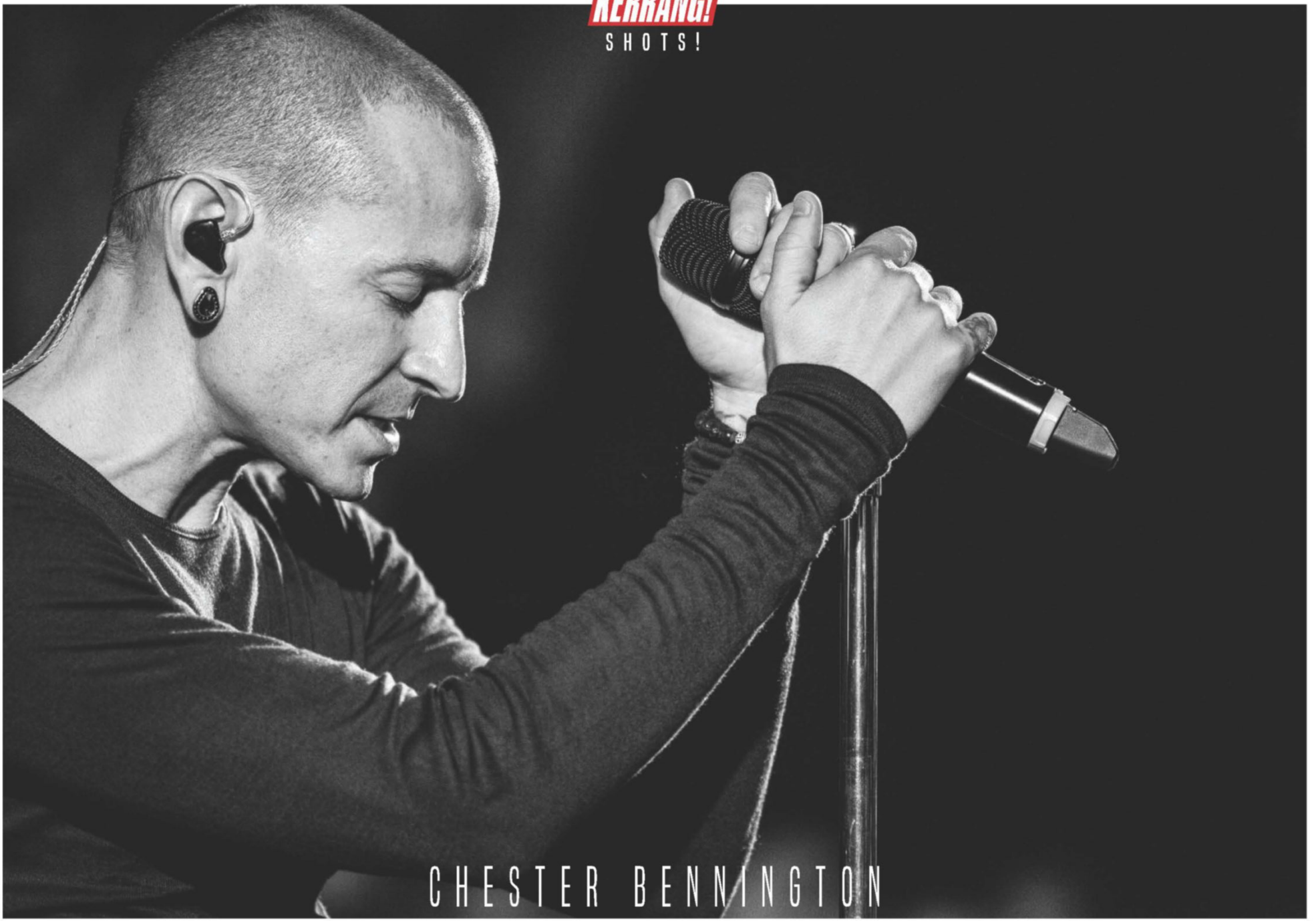
KERRANG!

CHESTER BENNINGTON

COMMEMORATIVE PULL-OUT MAG

PHOTO: JIM LOUVAU

COMES AS PART OF KERRANG! ISSUE K1734 – NOT FOR RESALE



CHESTER BENNINGTON

PHOTO: JIM LOUVAU

LINKIN PARK

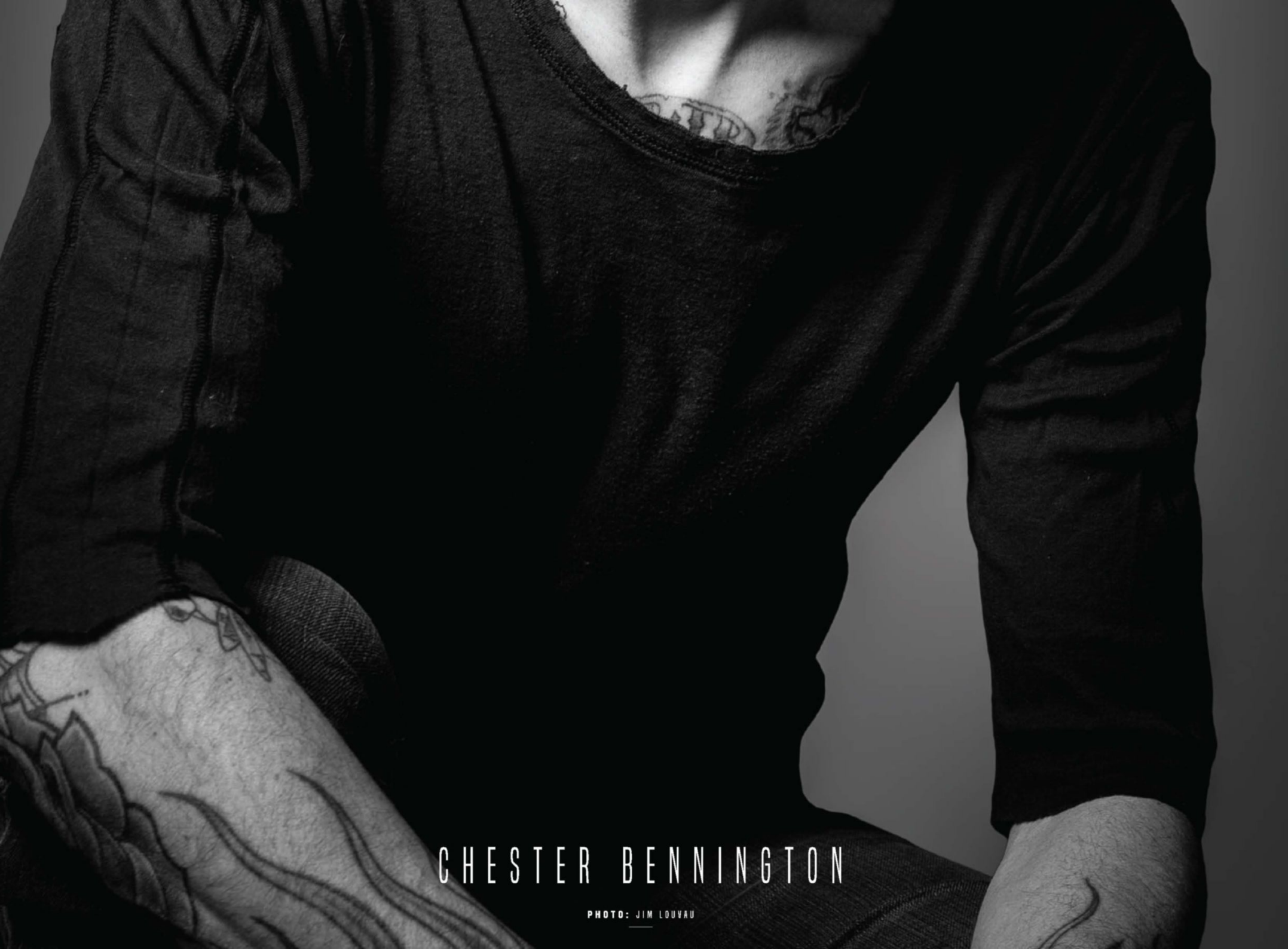
PHOTO: DAVE WILLIS

CHESTER BENNINGTON

PHOTO: PAUL HARRIES

CHESTER BENNINGTON

PHOTO: LISA JOHNSON



CHESTER BENNINGTON

PHOTO: JIM LOUVAU

CHESTER BENNINGTON

PHOTO: BEN LAMBERTY

LINKIN PARK

PHOTO: BOJAN HOHNJEC

CHESTER BENNINGTON

PHOTO: PAUL HARRIES

LINKIN PARK

PHOTO: ANDREW TIMMS

CHESTER BENNINGTON

PHOTO: PAUL HARRIES

SCRAP METAL!

Iron filings from the Maiden story

- The death of psychic Doris Stokes inspired **The Clairvoyant**, after Steve Harris wondered if she could have seen it coming.

- The **Infinite Dreams** single was released in tandem with the band's Maiden England live video.
- The video for **Can I Play With Madness** was one of the last performances from Monty Python star **Graham Chapman** before his death in 1989.

- The title of opening track Moonchild was inspired by the work of infamous occultist **Aleister Crowley**.
- **The Evil That Men Do** appears as a phrase in **Shakespeare's Julius Caesar**.

NO PRAYER FOR THE DYING (1990)
FEAR OF THE DARK (1992)

Maiden welcomed in the 1990s with their first-ever Number One single and two albums that soundtracked the strife that would split a band on top of the world…

"He's fucking leaving the band, you dipshit! Course he has! He's said, 'Fuck you, I'm off!' If that ain't shitting on you then what the fuck is?"

Iron Maiden might have ended the '80s on a high, but within a few short years Nicko McBrain would be sitting in a German bar at 2am, ranting to K! about whether their departing vocalist had "shat" on his soon to be erstwhile bandmates.

But we're getting a little ahead of ourselves…

Following *that* Donington performance in 1988, Maiden finished up their Seventh Tour Of A Seventh Tour in December and then took a year-long break before embarking on their next album. During this time both Adrian Smith and Bruce Dickinson started their own solo projects. When they did reconvene to begin work on No Prayer For The Dying, the guitarist disagreed with the more stripped-down and direct musical direction. He ended up exiting the band during pre-production, and Janick Gers – who had played with Bruce on his solo album – was brought in as a replacement.

"[Adrian] always had a burning desire to do a solo album, and when he did it I think it showed that maybe he wasn't as content being in Maiden as he thought he was," Steve told us after No Prayer For The Dying was finally released.

Adrian was missed by many, yet the band claimed Janick had brought a new energy and sense of enthusiasm into the band.

When K! caught up with them on tour in Rome, Dave Murray said of the previous UK leg: "It was great, especially with Janick, as he's brought a really superb spirit into the band… Janick's got so much energy it rubs off. Before this tour I got into the habit of training and going swimming. Previously my idea of a workout was a jog down the pub. I've just felt that I needed to move around more now that there's more interaction between the four of us out front."

Steve Harris' view on Bruce's solo sojourn was that he could do what he wanted as long as it didn't affect the band. As a matter of fact Maiden scored a nice little bonus out of Bruce's project in the shape of their first (and only) UK Number One single, Bring Your Daughter… To The Slaughter – a song Bruce had originally written and recorded for the soundtrack to 1989 horror film A Nightmare On Elm Street 5: The Dream Child, a project which then expanded into his whole Tattooed Millionaire solo album.

"Bruce played me the song and I said, 'You bastard, it's a fucking great song! We could do a fucking great version of that!'" laughed Steve.

Despite that chart-topper, No Prayer For The Dying was far from a classic Maiden album, the band's shift towards writing more political songs the only memorable takeaway from a set that never fires up long enough to truly capture the listener's imagination.

Its follow-up, Fear Of The Dark, probably doesn't top many fans' all-time charts either – despite the huge, chant-along title-track, which became an instant classic, and the band unshackling themselves from some of its predecessor's self-imposed limitations. The 1992 set also yielded the band their third Number One album in the UK, which was no mean feat considering that at that point Nirvana's Nevermind was the biggest-selling album in the world and grunge was in the process of completely reshaping the rock landscape.

'What do you think of all those Seattle bands?' we asked Bruce on the band's first proper tour of South America.

"Queensrÿche, Heart… it must be something about the weather up there," he joked, before more seriously naming Soundgarden as his pick of the bunch. "Some of the Seattle stuff is good, some of it is bollocks. It's actually what the English bands should be doing because all they've done is nicked from Sabbath and recycled English rock," he continued.

Maiden might have hit Number One in the UK and were making fresh inroads in Latin America, but in the U.S. their popularity was starting to sag in the new musical climate.

"You reach a point where you have only one option if you want to get bigger. You have to go away and make a radio record – but we refused," Bruce opined. "Metallica [who had recently released The Black Album] might now sell five million records where they once sold a million. But those extra four million people are not the same rabid fans who followed the band and bought their first albums."

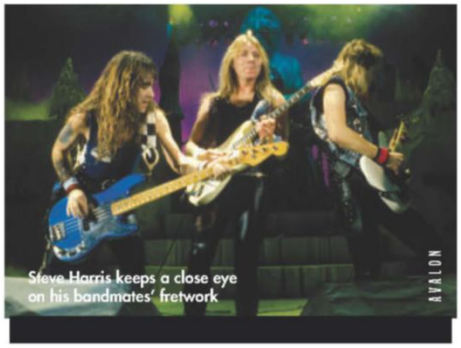
On the surface, then, Bruce and the band seemed bullish and the Fear Of The Dark campaign was reasonably successful. Off the back of its release, they headlined Donington again, as well as Monsters Of Rock shows around Europe, but the cracks that had been steadily growing beneath the facade suddenly split wide open. Bruce soon informed the rest of the band that he was leaving, although they still had one last tour to do together – leading to Nicko's 2am rant and a very awkward five months on the road.

"I think I've been creatively sleepwalking for the last five years," said Bruce of his decision. "The rest of the band and all the fans love being locked in the straight, narrow direction that is Maiden, and there's nothing wrong with that. But I kept trying to deviate from the rut, saying, 'Look what's up here guys!' I just ended up drained. I realised I was trying to drag this huge thing somewhere it didn't want to go."

He claimed that the tour itself was "very strange" but also a "really enjoyable experience".

Nicko had a different view however, telling Kerrang!: "To me this is still a Fear Of The Dark tour. It's not a 'Farewell to Bruce' tour. It's got fuck all to do with that. I can't wait to get to the end of this tour and find a new singer."

The hunt was on, but Bruce Dickinson would leave some incredibly large boots to fill…



Steve Harris keeps a close eye on his bandmates' fretwork

"I REALISED I WAS TRYING TO DRAG THIS THING SOMEWHERE IT DIDN'T WANT TO GO"
BRUCE DICKINSON

SCRAP METAL!

Iron filings from the Maiden story

- **Bring Your Daughter... To The Slaughter** got to Number One despite Radio 1 refusing to play it.
- **Steve** claimed it was his idea to recruit **Janick Gers**, even though the guitarist played with Bruce on his solo album.
- For his audition **Janick** was given four songs to learn in a day and a half.

- **Producer Martin Birch** retired after recording Fear Of The Dark.
- The **Fear Of The Dark** sleeve was the first not to be designed by Derek Riggs, with Maiden instead favouring the work of artist Melvyn Grant.

THE X FACTOR (1995)
VIRTUAL XI (1998)

With Bruce gone and Blaze Bayley filling his shoes, Maiden fail to catch fire in the post-grunge embers of a struggling metal scene

"Is Blaze Bayley the luckiest bugger alive?" asked K! when we sat down with Bruce Dickinson's replacement in September 1995, as Maiden geared up to unleash both The X Factor and their new singer on the world. It certainly looked that way for the former Wolfsbane frontman, appearing on the cover bursting open a bottle of bubbly and boasting that, "I joined Iron Maiden and bought a Jag!"

Maiden had been here before, but Blaze was joining a very different band from the one Bruce had over a decade earlier. For one thing, Bruce was brought in as a measured, tactical decision, a way to steady the ship after it became apparent Paul Di'Anno might knock it off course. Blaze came in after Bruce quit, forcing open the position. Also, Iron Maiden 1982 were on the road to conquering the world. Iron Maiden 1995 had already done so several times over, and were no longer the band who would revitalise heavy metal for a new decade. To a new generation of rock fans, they were old fashioned, replaced by the new sounds of grunge, by then itself approaching old-hat status.

But still, singing for Iron Maiden is singing for Iron Maiden. Though Wolfsbane were a decent metal band who oozed British grit and underdog spirit, Blaze had spent his entire tenure with them "on the dole, or paying ourselves £40 a week". And despite almost living on the road and being signed in the U.S. to Def American, the new label of Rick Rubin (who'd previously signed and produced such giants as Slayer and the Beastie Boys), the band had never had any kind of proper breakthrough. So when the call came from Maiden saying he'd got the gig, having gone behind his bandmates' backs to audition, the man born Bayley Cooke in Birmingham was, in his own words, "gonna fucking take the bull by the horns and make it mean something".

Besides, Steve Harris is nothing if not a fighter, a man who actually relishes a bit of a challenge and the need to really roll up one's sleeves. Thus, emerging into a world in which success was not guaranteed, as it may have appeared in the '80s, Maiden had their work cut out with The X Factor. "Let's face it, in 1995 the heat is on Iron Maiden like never before," K! noted in our 3K review of the album, as well as uncharitably remarking that the new times had made them "about as fashionable as Noel Edmonds".

With The X Factor, this new iteration of Maiden didn't come out swinging in an attempt to recapture old glory and make people like them. Instead, on songs like 11-minute opener Sign Of The Cross and Blood On The World's Hands, it was a statement that they were going to simply forge ahead as ever, making music they liked. The more street-level grit of Blaze's vocals were a turn away from his predecessor's bombast, carving his own identity into the thundering Man On The Edge and 2 A.M.

In a way, it worked. By not trying to pretend it was the same band, Maiden dodged a bullet.

Blaze always hogged the whole sofa

GETTY

> **"EVERY TIME WE DO AN ALBUM, WE FEEL LIKE WE HAVE TO PROVE OURSELVES AGAIN"**
> STEVE HARRIS

But with trends moving further away from them, The X Factor didn't win them a new legion of fans or act as a gateway for a new generation.

In fact, by the time Virtual XI was released in 1998, while still big, Maiden were more like a reliable old car than the deadly tank they had once been. Worse, some people had begun to openly ridicule them. Former K! writer Chris Watts had called The X Factor a comedy record, a remark which led to Steve Harris turning up at K! Towers looking to have it out with him. Luckily for both parties, Watts was not in.

"I was really wound up," Steve admitted in 1998 while promoting Virtual XI. "I'd just spent a year of my life doing an album – which I still love and I don't give a fuck what anyone says – and some wanker has completely dismissed it in one sentence. I felt like he was having a laugh at our expense. I'm glad he wasn't there, 'cause if he had been I'd have whacked him, or at least got him against a wall or done something stupid, and that gets you nowhere. I'd just been through a divorce, as well. I was going through hell anyway."

In the interview conducted with K! when Virtual XI came out – tellingly, in retrospect, a mere three pages, rather than the cover story that had been theirs ever since The Number Of The Beast – Steve and Blaze acknowledged that they were battling against the times. But this only served to make the stubborn, iron-backboned bassist even more determined and fighty. "I suppose at times you feel like you're up against everything," he chuckled to writer Paul Elliott. "Every time we do an album we feel like we have to prove ourselves again. But in a weird way, that works for you, because you have to fight even harder to show people you can cut it."

But no matter how high Virtual XI's highlights – the spectacular The Clansman is one of the band's finest songs and has been reinstated at long last for their current tour – as a whole it is not classic Maiden. The following year, Steve Harris had a low-key meeting with Bruce Dickinson in a bar in Brighton to discuss a reunion, with both men believing his return could result in the band "doing something great again". And though neither album is any Maiden fan's favourite, they are not without their charm, and the period can now fairly be looked at as an important one for the band. Where was there left to go after the non-stop triumphs of the roaring '80s? And with Bruce feeling "like the guy who spends too long at the party" before he left, would having him continue without his heart being in it have done either band or singer any favours? The Blaze years helped to navigate a difficult shift in trends, and acted as a necessary cooling-off period after spending so long on top of the world.

Was Blaze the luckiest bugger alive? Well, how many records and tours have you done with Iron Maiden (don't answer that, Bruce)? But reading Virtual XI interviews back, Steve's words seem oddly prophetic: "Will we ever be cool again? Who knows? Maybe our time will come again…"

SCRAP METAL!

Iron filings from the Maiden story

- When Steve Harris called to ask if **My Dying Bride** would play support on The X Factour, singer Aaron Stainthorpe apparently thought it was a prank and hung up.
- Prior to recording The X Factor, **Blaze Bayley** was in a **motorbike accident** that left him unable to perform for a year.
- The lifelike Eddie on the cover of **The X Factor** was so nasty-looking that an alternative sleeve had to be made.
- To publicise **Virtual XI**, Maiden held **football matches** starring heavyweights of metal and sport.
- **Steve Harris** plays **keyboards** for the first time on parts of Virtual XI.

BRAVE NEW WORLD (2000)

The return of Bruce Dickinson and Adrian Smith re-establishes Maiden's position as a metal powerhouse on the dawn of a new millennium

In January 1999, Cradle Of Filth frontman Dani Filth made some predictions in Kerrang! for the year ahead. "London will sink into the Thames," was one. More accurately, the most evil man in Suffolk prophesied that "Bruce Dickinson will be back in Iron Maiden in five years". Word is that he also took this one to the bookies, placing £200 at 100/1.

Barely a month later, he was proved right, when it was announced officially that Brucie was back. Not only that, so was Adrian Smith, resulting in a three-guitar, 18-string riff attack. There was going to be a tour. There was going to be an album. Maiden were *back*. Even if they hadn't actually been away.

Despite observing in his What Does This Button Do? autobiography that, "Things were not so chirpy in Maidenworld [as in my solo career]… It was hard for the band to adjust to their dwindling audience, particularly in the USA," and, "There were only a few options available to Maiden, and one of them was to ask me back," the singer's decision to jump straight back in was not a simple one. While his solo career hadn't scaled the heights of his Maiden tenure, Bruce was enjoying both the creative freedom and the spare time it gave him to do other stuff. Having racked up flying qualifications, he had begun to drift towards a serious career in aviation. A return to Maiden and the full-blooded dedication that would entail would mean both would have to be sidelined. However, when he put this to his own band, they only had one answer. "The world needs Iron Maiden – you have to do it." A statement perhaps at odds with his feelings about the band just a few years earlier, but one that is also entirely true.

Ensuring that this new chapter was done with the same integrity and backbone Maiden had always approached their work with, plans for an album, the aptly titled Brave New World, were unveiled as soon as Bruce and Adrian's return was announced. "You can only live the nostalgia thing for a while," the guitarist told Kerrang! at the time, while Steve Harris outlined what this was all about even more clearly: "All I care about is how it feels now, not how it was." "This has nothing to do with what's cool or not cool," added Bruce.

Indeed. But although Metallica excepted, traditional heavy metal had been out of vogue for most of the '90s (Megadeth were playing London's 1,000-capacity LA2 at one point). Yet something was changing. Nu-metal may have ruled the roost, but Deftones' rehearsal space was proudly decorated with old Maiden tour posters, while the members of '99's hottest new band, Slipknot, could be seen in shirts of bands like Maiden and Venom, and Marilyn Manson was keen to praise the importance of Powerslave on a teenaged Brian Warner. The wind was changing, and it was about to blow Maiden back towards greatness.

Shout out Nicko McBrain for boldly wearing his own band's merch

"ALL I CARE ABOUT IS HOW THIS FEELS NOW, NOT HOW IT WAS"
STEVE HARRIS

The first public appearance for Maiden Mk4 happened in Saint John, Canada on July 11 as part of the Ed Hunter tour, taken from the band's video game of the same name. Featuring Bruce staples such as The Trooper, Aces High and Hallowed Be Thy Name, the show didn't want for classic Maiden. In keeping with Steve Harris' genuine belief in the band's more recent output, though, the inclusion of X Factor and Virtual XI cuts Man On The Edge, The Clansman and Futureal loudly backed up the band's insistence that this was more than simply a nostalgia trip.

The Brave New World Tour hit the UK with no small amount of fanfare. A show at Earl's Court, supported by Slayer and Entombed, dubbed 'Metal 2000' followed the album's release on May 29, an extravaganza engineered to make the loudest noise possible that Maiden, and, indeed, heavy metal, had returned.

Word ahead of the album had left people somewhat confused – Bruce Dickinson spoke of prog, bringing to mind visions of Phil Collins and berobed Yes keyboardist Rick Wakeman, while the word "modern" sent up worrying smoke signals of Maiden gone hip-hop. When it landed, however, it was clear what they meant. Opener and lead single The Wicker Man was a verse-chorus-verse slab of classic Maiden, but elsewhere, things were even more epic than on Seventh Son. On Ghost Of The Navigator they traversed time signatures with the expertise of weathered explorers, while the title-track dived deep into a melancholic theme with both feet and a blindfold, and Blood Brothers dealt with the death of Steve Harris' father in a manner which would forever echo around arenas whenever its classic repeat-the-title-four-times chorus was belted out.

Brave New World was a phenomenal album. It was – rightly – heralded as Maiden's best since Seventh Son Of A Seventh Son. Creatively, the band were on fire (which would later come as a surprise to those who'd trashed their previous two albums, with the skeletons of some of the songs coming from those sessions), while the performance on the record was as energised and full of fight as the band had been on The Number Of The Beast.

Backstage at Metal 2000, having reasserted their dominance as Metal's Most Important Band, Nicko McBrain was casually philosophical, and weirdly spot-on, about the whole thing.

"None of us realised in the '80s we'd be doing this today," he chuckled to K!. "I'm getting a bit of an old fuck. My elbows are going, knob doesn't work… Nah, we'll probably be 60 at the Ruskin Arms playing Run To The Hills at closing time. One more album? Five more? We're not kidding ourselves. The day that the passion goes, that's it. But that's a long way off."

Nicko was talking bollocks about the Ruskin Arms. But the bits after that? How right he would turn out to be…

SCRAP METAL!

Iron filings from the Maiden story

- The top half of the BNW sleeve was done by Maiden artist Derek Riggs, with the bottom designed by **Steve Stone**.
- Several of the songs on Brave New World were reworked from outlines originally meant for **Virtual XI**.

- It was the band's first record to be made with future regular producer **Kevin Shirley**.
- The Brave New World Tour saw Maiden perform at **Rock In Rio** for the second time – a show immortalised on the 2001 Rock In Rio live album and DVD.

- BNW was their first album **recorded live** in the studio.

DANCE OF DEATH (2003)
A MATTER OF LIFE AND DEATH (2006)

Doubters beware: a return to Donington for Download's debut and a double hit of new material underline Maiden's refusal to live off former glories...

Headlining the first-ever Download festival was a clear signal that Maiden were back to their familiar position at the very top of the rock heap. Going forward they had to prove that the return of Bruce and Adrian did not represent a short-term revival or some sort of nostalgic cash-in. Rather, it was a major reboot for the band and they had to keep moving forwards.

2003's Dance Of Death, therefore, represented a pivotal moment in Iron Maiden's career, but one they went into without any undue sense of pressure.

"The band are so in sync with each other, it's incredible," said Kevin Shirley, who was now ensconced as Iron Maiden's second long-term producer and would helm every future release. "Whatever period in Maiden's history is your favourite, I doubt whether they've all played as together as this before."

"Recording this was almost like being back when Number Of The Beast was recorded, in that the speed and the energy that went into the writing and recording was phenomenal," added Bruce. "Everything has come together on this album and I think everyone that hears it will be moved in different ways."

The album was certainly varied and contained a couple of firsts, in the form of fully acoustic track Journeyman, and Nicko McBrain's debut writing credit. The latter was on New Frontier, which questioned the ethics of cloning from the now born-again Christian drummer's point of view. Elsewhere, there was the more familiar historical subject matter on Montségur and Paschendale and a good mix of Maiden's punchier and epic musical approaches.

Looking back, it's a patchy album – and the less said about the CGI cover, the better – but it was an important one in Maiden's modern era.

In 2005 the band embarked on the Eddie Rips Up The World Tour, which concentrated on their first four albums and tied in with new DVD, The History Of Iron Maiden – Part 1: The Early Days. It also followed an emerging pattern of the band alternating album-oriented tours with themed period pieces or greatest hits sets.

"The biggest tours we've done over the last three years have been with no album, which felt a little odd," Bruce told Rolling Stone. "It's great fun, but it's not the sort of thing you can do every day, because suddenly it starts turning into Vegas, and you do turn into a pastiche of yourself. So our take on touring now is that we're going to be doing less of it, but have more fun when we do it. What's the point of going out and trying to be road warriors 10 months on the road? We've done that for umpteen years. If we do it much longer, we'll be dead."

This particular tour also saw Maiden co-headlining the Ozzfest with Black Sabbath in the U.S.. Having taken issue with some of Bruce's onstage comments about reality TV and the Ozzfest set-up, Ozzy's wife and festival founder Sharon Osbourne reportedly had Maiden's final set sabotaged, with the band being pelted with eggs and their sound repeatedly cut.

Club Maiden went overboard on the door staff

"PEOPLE WHO WISH WE'D GO AWAY WILL BE WONDERING HOW WE KEEP DOING THIS"
BRUCE DICKINSON

Bruce later told a Swedish magazine the incident was "childish and uncalled for, and quite dangerous, really, when you consider there could've been a riot among the rest of the audience. Extraordinary!"

The tour also included headlining sets at Reading & Leeds – the first time Maiden had headlined there since 1982 – before the band reconvened to start on their 14th studio album.

On A Matter Of Life And Death the band once more enjoyed a relatively easy birthing process. According to the singer it took three weeks to write, three weeks to rehearse and three weeks to record, with the whole process being completed two months earlier than they'd initially expected. That timescale was all the more impressive when you consider that the album was not a collection of direct sluggers like, say, No Prayer For The Dying. It was, arguably, the most intricate and complex collection they'd put together up to that point, setting the scene for the increasingly sprawling output of the past decade. Fittingly, the album's first single was the distinctly radio-unfriendly The Reincarnation Of Benjamin Breeg: clocking in at just under seven and a half minutes and featuring one of Iron Maiden's heaviest ever riffs.

"There's lots of experimentation on it. It shows that we're not hostages to fashion. It's not like we've suddenly decided to go emo or anything like that. God forbid! It sounds like Maiden, but Maiden like you've never heard us before," Bruce told K! at the time.

"This is an album that takes the band to a whole new level," he continued. "It'll have a lot of people who love Maiden dancing round in the aisles, and the people who wish we'd go away will be scratching their heads thinking, 'How do the old bastards keep doing this?'"

It was indeed a major step on from Dance Of Death, and also saw Maiden at their most sociopolitical. "There's a lot of songs about war, religion, and things of that nature, because when we look at the world outside us, that's what's going on at the moment – there's lots of fear and paranoia about life and death and religion and war," explained Bruce in one interview.

When Maiden toured the album, they took the bold decision to play it in its 70-plus minute entirety. This got a mixed reaction at some shows, but the band were unrepentant, with Bruce proclaiming: "The fans are attracted to us because we are still an active musical force."

He was right about that, but the coming decade would see them blending contemporary material with their impressive back catalogue with increasing aplomb...

SCRAP METAL!

Iron filings from the Maiden story

- The Dance Of Death album launch party featured **Nickelback** and a giant **Scalextric** set. Fun!

- When performing Dance Of Death live, Bruce would appear as the **Grim Reaper**.
- The original, electrified version of Journeyman appears on the **No More Lies EP**.

- The cover of A Matter Of Life And Death was by artist Tim Bradstreet, a huge Maiden fan best known for work on the Hellblazer and Punisher comics.
- A website was set up purporting that **Benjamin Breeg** was a real paranormal investigator.

THE FINAL FRONTIER (2010)

A title hinting at the end of the road it may well have been, but Maiden's 15th studio album was to be anything but their swansong…

Iron Maiden released seven albums in the 1980s. Through most of that time there was a sense of acceleration, of building momentum; of having to rush from one landmark release to the next. The past decade or so has been less prolific for a number of reasons. The band are all older for a start, and seem to have bought a little more into the concept of work-life balance.

Or most of them, anyway. As Steve Harris once told us: "Bruce is so bloody hyper! I keep expecting him to run out of gas but he never does… He'll be on a plane and while I'm having a kip or reading a book, he'll be bloody writing one!"

If the albums have become fewer and further between, however, there's been a definite sense of quality over quantity. And the band have freed themselves from that relentless grind of the album-tour-album cycle that nearly finished them on more than one occasion.

Despite this slight easing of pressure, Iron Maiden have never been bigger or more prominent. When there's been no new album on the horizon, there always seems to have been a tour or a festival that registers as a genuine event. That was certainly the case with the 2008-2009 Somewhere Back in Time World Tour, which harked back to the epic one for Powerslave.

"It won't be Live After Death word for word. I won't be wearing my jocks on the outside of my spandex. We'll be recreating the cool bits, but the main thing is the music. We don't want to look like our own version of an Iron Maiden cover band," Bruce laughed.

As well as bringing Maiden classics to diehard fans and a younger generation who weren't born in time to witness the originals, the tour drew worldwide media attention due to its unorthodox logistics, with Bruce piloting a huge Boeing 757 aircraft, dubbed Ed Force One.

The subsequent tour documentary, Iron Maiden: Flight 666, got a limited cinematic release and was covered way beyond the music press, but Kerrang! got to bag a seat on the plane itself.

"Flying does curtail the post-gig fun for me at times, but you must rest and adopt a zero-alcohol policy. It's the industry standard. You can't report for flying with any alcohol in your bloodstream. Eight hours before that, you don't consume any alcohol whatsoever," Bruce told us, with his sensible Captain's hat on.

"We've just been asked to say 'scream for me, Brazil' by air traffic control," he added with a laugh. "The things you're asked to do…"

The tour and film were both huge successes, yet Iron Maiden the band remained conscious of not being seen as a legacy or nostalgia act. It was therefore time to not only record a new album, but one that forged ahead in a number of new directions for the band.

Don't you just hate it when a lightbulb blows

"IT'S FILLED WITH EPIC SONGS BUT THERE'S IDEAS AND HEART ON IT"
NICKO McBRAIN

Nicko told Music Radar that the resultant album, The Final Frontier, represented "a real breakthrough for us".

"It's filled with epic songs but it doesn't just go on and on for the sake of it," he said. "There's ideas and real heart on it. We felt everything we were playing. That's what makes a band a real band and a record a real record – the amount of feeling you put into what you do. We took a lot of our history and revisited it in certain ways… way beyond anything we'd ever done before. The segues, the song structures, the time signatures – we placed no restrictions on ourselves."

Recalling the recording of cinematic closer When The Wild Wind Blows, he even said: "When we finished recording the song I turned to Steve and said, 'Next to Hallowed Be Thy Name, I think this is the best song you've ever written.' And he went, 'Nahhh!' And I said, 'To me it is.' That's how I feel, I think it's just immense."

It's a bold claim, and many might be with Steve on the 'nahhh', but the album as a whole is one of the finest in the modern Maiden era. It was recorded at Compass Point Studios in the Bahamas – where they made Piece Of Mind, Powerslave and part of Somewhere In Time – but, unlike the preceding tour, it was certainly not an album that was mired in the past. As Nicko pointed out, it revisited parts of the band's history, but reworked them with an eye firmly on the future – and we're not just talking about the sci-fi title or the weird alien Eddie on the cover.

"People will think it's a Trekkie-type thing, won't they? We knew when we picked it that it would wind a few people up," Bruce told us.

And people weren't wound up just because of a Star Trek reference. Steve Harris once said that he only envisaged Iron Maiden making 15 albums and that there was "going to be an ending point" for the band. With The Final Frontier being that 15th studio album, the title seemed like a deliberate wind-up and sparked worried speculation that this could be it. We know now that wasn't the case, of course. But at the time even Maiden were unsure and, if the title would inevitably fuel speculation, they were in no rush to stop it.

Unlike A Matter Of Life And Death, Maiden didn't play the album in its entirety on the accompanying tour, but they did concentrate on songs recorded since the return of Bruce and Adrian Smith in 1999.

The album and tour were both wildly successful. They might not have sold as many copies as they did back in the '80s but, in a different musical and technological era, nor did anyone else. The Final Frontier was still the band's most successful in terms of chart placements, hitting the Number One spot in 28 countries. Iron Maiden were firmly re-established as one of the biggest bands in the world. With fears of their impending retirement quashed, there was yet more to come – but to get there they would have to overcome their biggest challenge yet…

SCRAP METAL!

Iron filings from the Maiden story

- **When The Wild Wind Blows** was loosely based on a graphic novel and animation by The Snowman creator Raymond Briggs, which dealt with a nuclear attack.

- The Bahamas was on **"tsunami watch"** a couple of times during the album's recording, and the master tapes taken to "higher ground" for safety.
- The band recorded the album playing in the same room – while the amps were **100 yards away** in another studio.

- Adrian Smith knocked up the spacey intro to Satellite 15… The Final Frontier in **his home studio**.
- The album marked the end of Maiden's 30-year relationship with label **EMI**.

THE BOOK OF SOULS (2015)

Bruce Dickinson wins the fight of his life as, 40 years after crawling out of London's East End, Maiden go Mayan on their most ambitious album ever

As had now become almost the norm, Iron Maiden followed The Final Frontier's cycle with another set-piece tour, with the Maiden England World Tour harking back to the 1988 live video of the same name. This included a record-breaking fifth headlining appearance at Donington, another headlining slot at Sonisphere, and the biggest ever show by a British band in Chile, to a reported 60,000 fans.

And if they weren't already spectacular enough, they started the Download show with a Spitfire flyover, while for Sonisphere, Bruce joined the Great War Display Team for an aerial World War I dogfight display over Knebworth.

It was the singer who revealed that the band were planning a 16th album. The Book Of Souls was recorded towards the end of 2014 but its launch was delayed to allow Bruce time to recover from the removal of a cancerous tumour.

When Steve Harris sat down with Kerrang! prior to the The Book Of Souls' release in September 2015, he revealed that the album had been recorded before Bruce had been diagnosed.

"There was no inkling of any of it. He'd finished all his vocal bits completely anyway, and then there were some other bits and pieces we were doing. Really, we didn't know anything – he didn't show any signs at all. I mean his singing, when you hear it… He's singing better than ever."

The singer himself told us that he'd sensed that he might have cancer "but I put it to the back of my mind until we'd finished the album". Which takes dedication to the cause way beyond the next level.

As soon as they'd finished, Bruce contacted a GP and was sent for a round of tests. When he got the diagnosis, with two tumours found on his tongue, one of his first thoughts was how it might affect his voice.

Asked by K! if he feared that he might lose his ability to sing, he revealed, "Yeah, or I thought, 'What if this changes your voice to such an extent you can't sing like you used to?' But you know, I thought, 'If The Book Of Souls is the last thing I ever did that has that voice, I'd be a very happy bunny.' I would be happy with this album being my voice's last statement."

Even without the news of Bruce's illness, The Book Of Souls would have been a remarkable album. As the years have gone by – and particularly in the 21st century – Iron Maiden's recorded output has grown ever more progressive and ambitious. Their most recent album is also their longest, clocking in at just over 92 minutes, although they hadn't planned to make a double album initially.

"In a way it was purely accidental because we didn't have any idea about the album order until we finished it," chuckled Bruce. "So we got to about track six and I went downstairs [in the studio] to Steve and went, 'We either stop now or it's a double album.'"

PAUL HARRIES

Steve Harris: shamefully, more agile than us, even aged 62

"THERE WAS NO INKLING OF BRUCE'S ILLNESS IN THE STUDIO"
STEVE HARRIS

The singer was also responsible for writing the band's longest-ever song in the shape of an 18-minute monster titled Empire Of The Clouds. The Steve Harris-penned Rime Of The Ancient Mariner had hitherto held that honour since 1984, but the bassist didn't begrudge handing over the 'most epic Maiden song' crown.

"We kind of had to shut [Bruce] off because he was going off on one with it," Steve recalled. "I think it's a masterpiece – I think I can say that because I didn't write it! It sounds like Maiden but it's totally different from what we've done before. It's certainly not boring, let's put it that way! And there are still other long songs also."

Indeed there were. If you played Empire Of The Clouds, The Red And The Black and The Book Of Souls back to back you'd have a running time longer than the whole of The Number Of The Beast album. Empire Of The Clouds didn't make the live set but the other two epics did and, as with their other modern-era album tours, the band were not afraid to weight the set heavily in favour of the new material.

The tour itself was something that Bruce wasn't quite sure would happen – or how it might go if it did.

"I was pinching myself for the first few shows back, because none of us knew how it was going to sound, my voice," he said. Having been through gruelling radiation treatment and chemotherapy he was still left with an agonising wait. "I'd left it for 10 months or so, to let it rest and try to heal itself up. Unquestionably there were some things that had changed and it was difficult. You want to know what the deal is… you just had to open your gob and see what came out. If a bag of spanners fell out you'd think, 'Oh shit.'"

As anyone who caught them on The Book Of Souls World Tour could testify, Bruce remains one of the finest live vocalists in the world.

Now, they're set to bring the curtain down on another themed tour, The Legacy Of The Beast. And what a legacy it is. Over four decades they've sold more than 100 million copies of their 16 studio albums. They've revelled in the glory days and fought through leaner years to stand today as one of the most successful, influential and downright magnificent bands in metal ever.

And the best thing? It doesn't look like it's over just yet. Just last year we asked Steve Harris, the man who began this whole crazy adventure, if he ever thought about retirement.

"Yeah, and I don't like the idea of it at all!" he laughed. "We're not getting any younger, and you've got to think in reality it's got to end at some point, but hopefully that's a way off yet."

We'll raise a glass of Trooper to that. *K!*

IRON MAIDEN'S LEGACY OF THE BEAST TOUR CONCLUDES IN THE UK THIS WEEK. THE GRAPHIC NOVEL IRON MAIDEN: LEGACY OF THE BEAST VOL.1 IS RELEASED ON OCTOBER 9 VIA HEAVY METAL PUBLISHING

SCRAP METAL!

Iron filings from the Maiden story

- On the Book Of Souls Tour the band had a squash court-sized room just for **making fruit juice**.
- **Tears Of A Clown** paid tribute to the late **Robin Williams**.
- Eddie and other visuals are based on **Mayan imagery**, although the Mayans didn't have a Book Of Souls.
- Bruce's radiation treatment left him **unable to taste sugar**.
- Academic epigrapher Simon Martin worked with the band to translate the song titles into **Mayan hieroglyphs**.

THE K! INTERVIEW

"IT'S 2018 AND WE STILL TALK *about sexual orientation,* SKIN COLOUR, 'MY RELIGION'S BETTER THAN YOURS'. *You'd think we'd have* MOVED ON..."

ROB HALFORD JUDAS PRIEST

WORDS: NICK RUSKELL PHOTO: DAVE WILLIS

When Rob Halford answers the phone, he greets us with a reassuring, "Hello, it's the Metal God." That this comes in an unmistakable, cheery Brummie accent merely adds to his steely status. "I don't look much like one at the moment," he chuckles, "I'm sitting on a bed in a pair of shorts!"

It's not the length of his trousers that's made Rob one of the most respected and beloved figures in metal, though. Joining Judas Priest in 1973, he not only led them to phenomenal success during the '70s and '80s, but helped shaped metal itself. Priest took the heaviness and power of bands like Black Sabbath, Led Zeppelin and Deep Purple, dialled down the blues influences and ramped up the speed, aggression and sharpness. It was unapologetically heavy metal, by intent and design. They also introduced extreme quantities of leather, studs, spikes and motorbikes to metal's look.

But beyond simply playing a song of the same name – from 1980's essential British Steel album – what makes Rob the Metal God is his strength of character, his fearless attitude and his insistence on looking forward. Even when he left Priest to go solo in 1992 – first with the heavy

Hell Bent For Leather: The Metal God, Rob Halford

"Just popping out to the shops, anyone want anything?"

MEET THE METAL GOD

Your essential guide to all things ROB HALFORD...

BORN: August 25, 1951 in Sutton Coldfield, Midlands.
LIVES: Phoenix, Arizona.
EDUCATION: The Book Of Heavy Metal.
SPECIAL SKILLS: Screaming for vengeance. Also plays several instruments, including guitar.
MOST LIKELY TO SAY: "[Insert noun here] is heavy metal, isn't it?"
LEAST LIKELY TO SAY: "Can you turn that down, please?"
HE'S A LEGEND BECAUSE: He's been fighting the metal fight for almost 50 years, and proudly stands as one of metal's foremost gay trailblazers.

Fight, featuring future Steel Panther guitarist Russ 'Satchel' Parrish, and later the industrial edged 2wo – he was still the Metal God. As metal's first prominent out gay star – coming out during a 1998 MTV interview when he casually said "speaking as a gay man" mid-conversation – he's also blazed another trail, working to spread acceptance through the metal community and beyond.

Above all, Rob Halford is the Metal God because of his unwavering dedication to the metal cause, even just weeks short of his 67th birthday. He's excited about headlining Bloodstock this week, partly because he'll get to see Emperor playing their classic Anthems To The Welkin At Dusk album before he's due to hit the stage – one of his favourite black metal records ever. "You'll see me headbanging at the side of the stage before I have to go and put my work clothes on and play our own gig," he says laughing.

And we don't doubt it. Ladies and gentlemen: Mr Rob Halford, a heavy metal lifer…

When did you first discover your passion for music?

"Like most people, it happened when I was going into my early teenage years. That was when I really found music. At that time of life you're raging against the world, your school, your parents, and all that kind of stuff. Nobody understands you, you hate everybody, and you hate everything, but you love music. So that was my first real connection, when it began to mean something to me and changed how I felt inside."

Were you a rebellious kid?

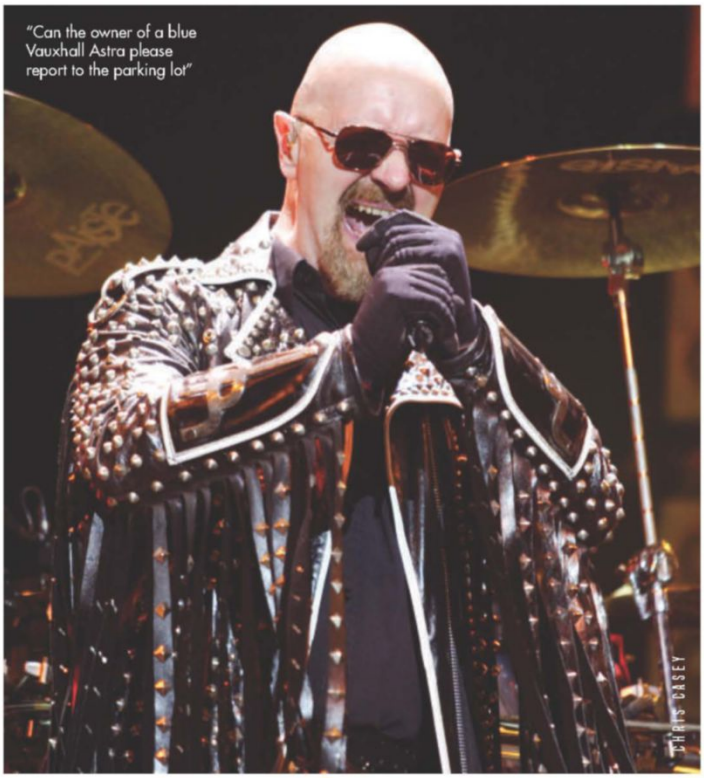
"I didn't really rebel against school; you just had to get on and do it. I did enjoy what school had to offer and I actually found a lot of it interesting, but I also found a lot of it quite boring. What I do remember was the cultural revolution – particularly in America – that was going on at that time in the 1960s. The social injustice, the racial injustice, the economic injustice, which I'm sorry to say we still have in 2018, but that's another story."

What was it like growing up in the Midlands back then?

"It was a pretty simple life around that time. There wasn't really a whole lot going on in terms of a music scene that I was able to attend, as I was too young to get into clubs and bars and stuff. I was still getting to grips with myself as a young adult and understanding music and my surroundings, and just trying to make sense of everything. I remember in my last few years of school, I'd walk from my council estate past a big metal foundry. Walking across the canal bridges, you could see directly into the factories and see the molten metal coming out of the machines. There were no practices to protect people from pollution in those days, so you'd get all the grit and metal and stuff in the air in your eyes, and you'd breathe all of that in. I think that's where I was baptised in metal when I was about 13."

When did you discover that you were musically talented?

"At school. I was about seven years of age, and the school was putting together a choir. We were having music lessons one day, and the teacher brought everyone in the class up to sing along with her at the piano. She called me up and I sang along, and she kind of looked at me and I thought, 'What have I done wrong?' She finished the song and said, 'Do it again.' Then she took me to the class next door, spoke to another teacher, and asked me to sing, a capella, the song I'd just sung with the piano. I still can't get my head around why that happened, but at the end some of the kids clapped. That felt good. And that's kind of stayed with me as a 66-year-old metalhead. That was a really profound thing as a kid."



"Can the owner of a blue Vauxhall Astra please report to the parking lot"

What was it like joining Judas Priest and performing in Birmingham pubs and clubs for the first time?

"It was a big moment. I'd already seen Priest playing live, as well as Sabbath and Zeppelin, and I knew that I wanted to do that myself. One of the first shows we played was at Birmingham Town Hall, opening for someone, and it was amazing. You suddenly feel you're in a band that's connecting to what you want as a musician. And that's important – everyone has to believe in it. I felt from that show on that there was something special about Priest."

Is it true that you were working in a sex shop at the time?

"Yep. I did a stint selling dildos and cock-rings and wank mags, that kind of stuff. And I also worked in the Grand Theatre in Wolverhampton, which was… I was going to say more respectable, but I think they're both pretty respectable. You've gotta make ends meet. You did get some interesting clientele coming into the porno shop, from all walks of life. Everyone needs that stuff."

It doesn't sound like it was all that glamorous back then…

"It was hard work. We went from Inverness and John o' Groats to wherever. It was brutal. You'd play, drive back, get in at four in the morning, and then get up to go to work. But that's what you had to do if you believed in it. That's paying your dues, it's showing your commitment. It took about 10 years, and hundreds of shows a year, but it made us into what we are. And it's still a slog, and I'm not bitter at all, but behind hotels and private planes and whatnot, it's still hard work. We've never slacked off, we've always been on the road or in the studio for nearly 50 years, even during my exodus in the '90s."

When did the title Metal God first stick to you?

"It was the fans who started that. They'd see you and be like, 'Hey Metal God, what's up?' It's great, man. It's better than being called Dickhead. It means a lot to me, and when I get ready for work, that's what I'm turning into. And we all do, in Judas Priest. Your personality changes and you become a different person. It's probably helped me more than anything else, and I thank the fans for putting it on my back."

Do you feel like you have to live up to it?

"Yeah. Here's the thing: I don't care who you are, do not disappoint your fans. I always think about this. Someone's paid money for a ticket, they've come home from work, they've got in the car in the rain, or in some cases a plane, and we're all in a room together somewhere at a show, and there's expectation built in. And if you don't put on the best show of your life at that moment, forget it. You can't just stroll out and give 50 per cent. All of that ties in to being the Metal God. It's a lot of responsibility, but it's good. It's a deep thing."

In the '80s you were a notorious party animal before you checked into rehab around the Turbo album in 1986. Had that lifestyle stopped being fun a long time before you got sober?

"When you're an alcoholic like I am, that's when the danger starts to happen. Not only to your health and wellbeing, but also to your musicianship. And as I was saying a minute ago about giving it 100 per cent – well, I knew I was still giving it 100 per cent when I was out of my tree, but if I ever look at some of that early footage, I kind of cringe at it. It was okay, but compared to how I'm doing it now, and the truth behind what I'm doing now, and the way I feel now… Half of those shows I can't even remember. Before I'd go onstage I'd have three or four vodka and tonics, then I'd run around the back of the amps to do a couple of lines of coke, and then I'd have a few more drinks as the show went on. Then afterwards I'd have a load of beer and champagne. I was a fucking wreck."

Did you realise that at the time?
"I thought I was having the time of my life. Which, in a lot of ways I think, 'Yes, man, it was fucking great. I had a *blast*!' But then the dark wall starts to come up in front of you, and it really does take over your life. You suddenly become this horrible, brooding individual who starts to get very, very selfish. You start going, 'Ooh, nobody understands me, nobody loves me,' all that kind of crap that comes out of addiction. And the thing about being in control and being powerful over your life is you've got to let all of that go. And when you do stop your excesses, suddenly you play music and realise, 'Oh, *that's* what it's about!' And I'm speaking only about myself and friends who have addictions. I have plenty of other friends who drink and drug and they're all perfectly fine with doing it. But for those of us that are addicted, you're suddenly like, 'Oh, I don't need booze, the music does it.' All the thrills and highs I want aren't in booze and drugs, it's in playing music."

What was your first sober show like?
"It was on the Turbo tour, in Albuquerque, New Mexico, and I was shitting myself, because it was the first time I'd been onstage without having a drink beforehand. But when I started performing and I could hear myself and I could see the audience and see the rest of the band, it was like an epiphany. It was one of the greatest days of my life. I can talk all day about living clean and sober, not just as a musician, but as a person as well. I've been sober now for 32 years, which is crazy to think."

Back then nobody knew you were gay. How did it feel when you came out in 1998?
"It was a bit similar to quitting drinking. You think you're gonna lose all your mates, so there was a lot of worry. But that didn't happen. There's this belief that everyone's gonna hate your guts because (*adopts ominous voice*) *you're gay*. Even today. And that just shows you the depths of the psychosis that comes with this. Nobody chooses to be gay. Who'd choose to be in a group of people who get thrown off buildings and hung in public? It's just who you are, and it's an understanding and a development of who you are as you grow up. Even as a little kid, I knew I was gay. As I was going through my teenage years, I'd get a lot of that 'you fucking homo'-type abuse, and you become confused. You torture yourself, 'What's wrong with me?' and all that horrible stuff. I've said this a million times since I've come out – you've gotta look after yourself first. And that's not being selfish, you've got to look after your needs as a person alive on this planet. Make sure you find peace and tranquillity in your own world and then you can deal with everything else. For years, I was putting everything else first – the band, the fans, everybody was ahead of me, and I was at the back of the queue. And you can't do that in life."

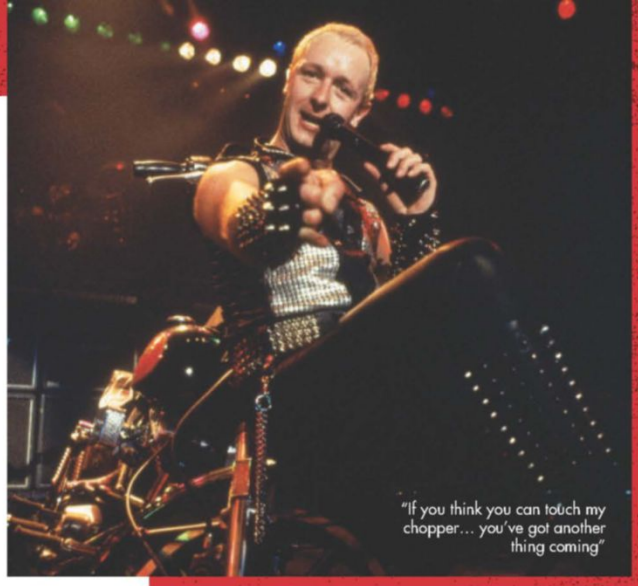
Were you worried when you gave the interview where you came out?
"When I finally came out on MTV and I said what I did during that interview, I left thinking, 'I've fucked it – that's it. Why did I do that?' But then I started getting letters and faxes and messages from people, saying, 'I'm a gay metalhead, and it's great to feel like I've now got someone I can relate to.' All these beautiful expressions were coming to me from all over the world. And when it's something tangible like that – reading a letter, giving someone a hug after a show, like I did the other day – it's a deep expression of love."

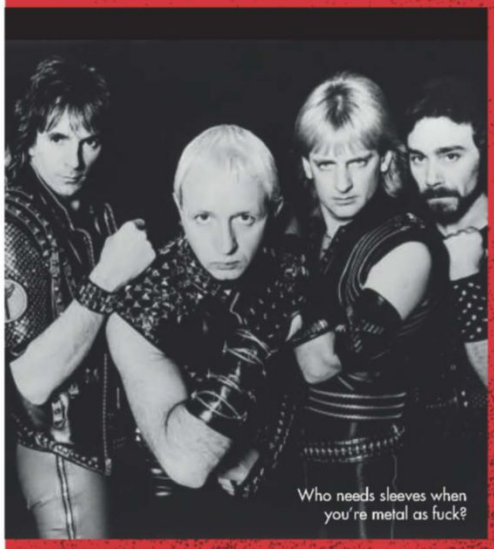
Do you feel like things have moved on since then?
"We've still got a long way to go. I think the LGBTQ [community], as we call ourselves now, still have to figure a lot out in terms of equality. But much like metal was regarded as the black sheep of rock'n'roll – with people being like, 'Oh, you don't like heavy metal, do you? That's not music. That's crap' – you can apply that same thing to the gay community. It's a similar experience in some of its elements. But then again, it's 2018 and we still talk about sexual orientation, skin colour, or 'my religion's better than yours'. You'd think there would have been some kind of change and people would have moved on after such a long time. Now that I'm moving through my OAP heavy metal years (*laughs*), I thought a lot of it would be gone by now. And it's a shame. We don't really get to spend a lot of time on this planet together, so there's no point in wasting it being divided. Love yourself, love each other, and love heavy fucking metal!"

"LOVE YOURSELF, LOVE EACH OTHER AND LOVE HEAVY FUCKING METAL!"
ROB HALFORD

You've always had a positive and undefeatable attitude in your music and in your life. Do you think that's why you've had the career and the enduring appeal you've had – that fighting spirit?
"We've always had that, haven't we? But we've sung about a lot of things in Priest, whether it's Painkiller or The Sentinel, and it's always the same: evil is always defeated. It's an important quality in Priest. We're a band who can be breaking the law, but we know why we're breaking the law – we're sick of being lied to by politicians and the man, and then You've Got Another Thing Coming – *'If you think I'll sit around as the world goes by/ You're thinkin' like a fool 'cause it's a case of do or die.'* That's the heavy metal spirit, isn't it? I love all kinds of metal. Priest are a band that have always been trying to push things forward in a positive way. We talk about death, doom and destruction – but it always gets beaten. It's like Rocky or The Avengers movies. We always come out stronger on the other side after going through those battles. And when you leave a Priest show – or any heavy metal show – you feel exhilarated and good inside. It's a really uplifting and positive experience." ***K!***

FIREPOWER IS OUT NOW ON COLUMBIA. JUDAS PRIEST HEADLINE BLOODSTOCK THIS WEEK – SEE THE GIG GUIDE FOR INFO


"If you think you can touch my chopper… you've got another thing coming"


Who needs sleeves when you're metal as fuck?

Judas Priest 2018: still firing

None more metal. Literally, in the case of Rob's trousers

KERRANG!
MERCH

Instant Klassics!

As you can see, Lemmy was always a man of taste. Back in 1982, he modelled one of the first-ever Kerrang! T-shirts. Now we've reprinted this klassic shirt along with two others, celebrating the three stages of the world's greatest rock brand. Screen-printed on high-quality shirts, each 'T' costs £15 (UK) or £18 (overseas). Grab the shirt of your choice via Newsstand.co.uk/kerrang

All prices include postage and packing. Please allow 30 days for delivery, as each shirt is printed to a rather high standard. We thank you in advance.

REVIEWS

KKKKK = CLASSIC **KKKK** = EXCELLENT **KKK** = GOOD **KK** = AVERAGE **K** = POOR

Eventually Crossfaith were going to realise this wasn't an escalator...

KEEPING THE FAITH

Japanese party-metallers CROSSFAITH show big intent and enormous ideas with science-fiction-themed concept album...

Nobody could accuse Crossfaith of being low on ambition. With their fifth album, EX_MACHINA, the five-piece from Osaka, Japan have gone full Black Mirror, creating a dystopian sci-fi concept record that's as sinister and dark as it is deeply complex. The futuristic narrative follows a group of underdog renegades, known as Demons, as they rebel against the crooked ruling class, Angels, who use artificial intelligence and technology to dehumanise the population and turn them into thoughtless drones.

Keeping up? It's an idea that frontman Kenta Koie has explained was inspired by the Japanese animated series Devilman Crybaby, and a story that he hopes will encourage people to "question the world around us".

In truth, the combination of metal band and bleak dystopia is hardly new ground. That said, you'd be hard-pressed to find music better suited to soundtracking futures filled with robot assassins and evil microchips than the industrial electronics and full-throttled metalcore of Crossfaith. What's more, it's clear that the drive and confidence that's needed to take on such a bold idea has also found its way into the Japanese quintet's music, and that the group have tried to make a record that sounds as big as the concept itself.

That aspiration takes many different forms throughout EX_MACHINA. On tracks such as Lost In You and Milestone (the one original song on the record that actually breaks from the concept – focusing instead on Crossfaith's personal journey) it sees the band's soft and heavy aspects play off one another, as powerhouse grooves and jittery electronics heighten the drama before giving way to gigantic, soulful pop choruses. Meanwhile, The Perfect Nightmare blocks out the lighter tones altogether for what has to be the heaviest four minutes of the band's career, with rolling riffs so rampant that you'll need to book a yoga session, take up acupuncture and complete a juice detox just to calm down afterwards.

Some worthwhile guest appearances help to diversify the band's sound further still. Destroy sees Ho99o9 drop by to add a fleet-footed hip-hop verse and stoke the song's urgent temper. Next up, Enter Shikari's Rou Reynolds seizes the reins on Freedom and rattles off a warning about the cost of convenience in the modern age, backed by a minimal electronic sample that shares plenty of DNA with The Prodigy. Coldrain's Masato also appears on the record's closer, a cover of Linkin Park's Faint, which, while well orchestrated, feels a little tacked on.

For all of these moments that demonstrate how colourful Crossfaith's music can be, though, there's a sense that the group may have had a few ideas above their station. At times it seems as if the desire to make each song sound as epic as the sci-fi story that it's built around sees the band defaulting to loudness and power, rather than nuanced songwriting. It might ultimately mean that EX_MACHINA lands more as a buoyant, good-time metal record – something that the band have always done well – rather than the monumental, intellectual head-scratcher they were perhaps aiming for. But there's still enough growth and purpose here to suggest that Crossfaith are capable of hitting those higher levels one day. **TOM SHEPHERD**

Q&A KENTA KOIE (VOCALS)

Why the title EX_MACHINA?
"The Latin term *ex machina* translates as 'from the machine', or 'made by machines'. The concept of the album is all about the near future, looking at the way technology has been changing the way we do things in every way. There are a lot of different themes explored on the songs, but we're looking at all of these from this perspective of how technology is affecting all our lives, and at the same time it's a record about reawakening humanity."

This is your first self-produced album – how did you find that?
"Deciding to self-produce was the biggest decision we made going into the album. We liked working with so many great producers in the past, and we learned a lot from them, but we really wanted to make a record that was just ourselves, and it was a great process. It was also the first record

> "IT'S ABOUT REAWAKENING HUMANITY..."
> KENTA KOIE

that we tracked entirely in Japan. I recorded in a different studio from the band so we were sending files back and forth, but it went really well. We worked really hard on every aspect of it, and I think it's come out as a great balance of what you'd expect from us and stuff that might surprise you. I hope the reaction of people who hear it will be a good mixture of, 'Oh yeah, *this* is Crossfaith!' and, 'Who the fuck is *this*!?'"

Rou Reynolds features on the song Freedom – what did he bring to it?
"It's a song that asks people, 'What is the true meaning of freedom?' Rou is such a genius, both at making music and writing lyrics, and he's so knowledgeable when it comes to politics, so he was someone we immediately thought of to join us on that song. That he lives in London also meant he has a perspective on the world that we don't have in Japan, so there was a real purpose to asking him to be on the track."

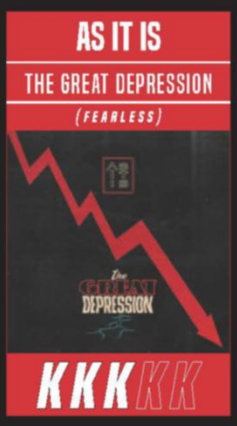
REVIEWS

TO THE DARK SIDE

AS IT IS set their sights on new ground with ambitious third album

Truly great bands have never played it safe. My Chemical Romance, Biffy Clyro, Metallica, Slipknot… all legendary names, and all groups who have continually developed their sound, refusing to stay in their lane or be limited by expectations. As It Is know this, and that's why, with third album The Great Depression, the Brighton pop-punks have attempted to rip up the rulebook.

There's not a lot about this LP that can even be described as pop-punk, at least not in the traditional sense. From the moment vocalist Patty Walters utters, '*Hello consumer, just close your eyes and listen close enough that this song might just save your fucking life*', on the opening title-track, it's clear that The Great Depression marks the beginning of As It Is 2.0. You've never heard Patty and co like this before.



Much has been made in the build-up to this album's release of the band's change in image, swapping the clean-cut pop-punk look for something akin to Black Parade-era My Chemical Romance, but The Great Depression proves itself to be more than just an aesthetic alteration. It sees the quartet paying homage to MCR and their peers via 12 tracks of theatrical emo-cum-post-hardcore, and while at times it's a little too on the nose, there's plenty of fun to be had.

The Fire, The Dark is a brilliant song complete with the delightfully emo and super-catchy vocal refrain, '*I start fires in the dark*,' with Patty's words backed up by a razor-sharp post-hardcore sound. Elsewhere, As It Is do a good job of taking toxic masculinity and mental health to task on The Stigma (Boys Don't Cry). At a time when the likes of Patty, Movements' Patrick Miranda and Real Friends' Dan Lambton are crying out for society to change its perception of mental health, particularly with regards to men, songs such as this form an important part of that urgent conversation.

That said, The Great Depression isn't flawless. Patty has spoken about how As It Is have sought to channel the likes of Funeral For A Friend and Underøath – whose vocalist/drummer Aaron Gillespie features on The Reaper – into their new sound, but this does demonstrate how As It Is are very new to this style of music. The quality of the songs dips significantly in the record's second half; soppy number The Question, The Answer, in particular, is a pretty poor example of an emo ballad.

The Great Depression is a brave move from As It Is, but whether they can truly carve their own identity with it remains to be seen. What can't be questioned, however, is that this is one of the most surprising releases of 2018 so far. JAKE RICHARDSON

TIDES OF MAN
EVERY NOTHING
(SELF-RELEASED)

KKKKK

FOR FANS OF: Mogwai, Circa Survive, Minus The Bear

■ While Tides Of Man are a band unafraid to embrace all the tropes of 21st-century instrumental rock, they are noticeably better at some modes of expression than others. The Floridian quartet are naturals when it comes to summoning graceful passages of uplifting calm, while their evident musical chops mean that they're all over the mathy guitar fidgeting that fuels prog-flavoured numbers like Mercury Fields and New Futures. However, when they swing into a heavier mode, there's a feeling of punches being pulled, of the band falling short of the intensity required at such moments. Similarly, they also err on the side of the generic, with Old 88 losing a little of its charm by resembling Explosions In The Sky and Mogwai rather too closely. However, Every Nothing does boast redeeming features such as the closing Infinite Ceiling, where sheer loveliness outguns cynicism and Tides Of Man meet their full potential. **OLLY THOMAS**

THE SPIRIT
SOUNDS FROM THE VORTEX
(NUCLEAR BLAST)

KKKKK

FOR FANS OF: At The Gates, Dissection, Immortal

■ It's easier to recall the past than to recapture its time-worn magic. Afflicted neither by subtlety nor self-consciousness, this debut LP from German quartet The Spirit comes on like a chaotic love letter to both the frostbite of Norwegian black metal and the fire of Gothenburg melodic death. From the buzzsaw mania of The Great Mortality to the supercharged six-string harmonies glinting through Illuminate The Night Sky, there's no questioning their blazing virtuosity and acolyte dedication to the past masters. Cosmic Fear grinds with the severity of Dissection at their most blood-crazed, while The Clouds Of Damnation packs the gallop of classic In Flames. They lack those bands' coherence, however, and the sense of adventure that elevated their exploits first time round. Regardless, by the breathless plunge into unhinged closer Fields Of The Unknown, you'll be punch-drunkenly defenceless against their serrated charm. **SAM LAW**

WITH CONFIDENCE
LOVE AND LOATHING
(HOPELESS)

KKKKK

FOR FANS OF: All Time Low, You Me At Six, Mayday Parade

■ Holy bubblegum, Batman! Love And Loathing is With Confidence's follow-up to 2016's Better Weather – a debut that propelled the Aussie trio from their homeland to UK shores with the likes of Mayday Parade and Set It Off. So, where do they go from there? Well, here on album two the hooks are bigger, the choruses are catchier and the production is polished so hard it would make Mr Sheen blush. If it's a mildly infectious pop-punk record (with the emphasis firmly on the 'pop') you're after, then step right this way. Moving Boxes and The Turnaround are perhaps the best examples of the band's oil-slick-smooth tendencies, while Bruise and Pâquerette (Without Me) provide much-needed contrast by way of depth, melancholy and a (fractionally) rawer sound, something the record could've done with more of. If you like your pop-punk so sugary it should come with a health warning, this might just be your jam. **JOHN LONGBOTTOM**

BAD RABBITS
MIMI
(INGROOVES)

KKKKK

FOR FANS OF: Set It Off, Falling In Reverse, Don Broco

■ Dance-metal, funk-rock or, as they were once described, a "post-R&B futuristic funk-punk"? Bad Rabbits are really none of these things here. They've supported Don Broco, played Warped Tour, and went into the studio with Chino Moreno (although it came to nowt), and 2016's American Nightmare had a dark tone and a guitar kick. But there's little of that on Mimi. For the most part, it's a slick load of groove with few of the elements that have given this lot a reputation for crossover skills. It's true that there's no arguing with the sentiments of F On The J-O-B, with its theme of fighting back against workplace harassment, but elsewhere it's less compelling. '*Tonight I wanna do something real bad with you/Go back to my crib and relax with you,*' they croon on Mysterious, which sounds like musical wallpaper for a mid-price Mediterranean party boat. There's colour and energy, but Bad Rabbits have lolloped away from their potential here. **PAUL TRAVERS**

EAT DEFEAT
I THINK WE'LL BE OK
(BEARDED PUNK)

KKKKK

FOR FANS OF: Roam, Neck Deep, State Champs

■ '*We won't be satisfied to only say that we tried,*' Eat Defeat proudly declare on Self Help (For The Helplessly Selfless). True, something you can't fault these Leeds punks on is a lack of effort on their second record. It's more finely tuned than previous work, for a start, with songs like Smile surging on fizzy energy that could soundtrack a '90s high school sitcom. But apart from a few smart flourishes – like the way Can't Say I'll Miss You suddenly drops in an organ that adds a mournful tinge to a relationship's end – they stick to the proven pop-punk formula of three chords, skate-punk rhythms and homespun truths yelled in unison. Which is fine, but it's vastly at odds with the ambitious, die-hard attitude the band so often shout about here, and it ultimately ends up feeling like they're playing it safe rather than tearing up a new path of their own. If Eat Defeat want to stand out from the pack, they may have to try pushing the envelope a bit further. **JAMES MACKINNON**

TAKEN BY THE TIDE
REVENGE
(SELF-RELEASED)

KKKKK

FOR FANS OF: The Dillinger Escape Plan, Dying Fetus, The Acacia Strain

■ Revenge, they say, is a dish best served cold. Or, in Taken By The Tide's case, best served in the form of 22 minutes of seething technical death metal that will win no favour with those who believe it's best to forgive and forget. Having won both fans and acclaim for their first two EPs, the Midlands mob's third salvo lives up to the standard this unit have set themselves. Admittedly, at times they still sound a touch derivative of Montreal's Ion Dissonance, with whom they regularly draw favourable comparisons, but this is easily forgiven when the music is this compelling. Only the unsettling Revenge Overture offers any respite from the onslaught of sonic violence, while they are at their finest on the savagely angular Moloch and amid the lurching horror of Grave Lessons. Those yet to add Taken By The Tide's name to a list of British death metal heavy hitters should seriously consider rectifying this. **DAN SLESSOR**

FOXING
NEARER MY GOD
(TRIPLE CROWN)

KKKKK

FOR FANS OF: Modern Baseball, Underøath, mewithoutYou

■ '*I walk around in a headglow,*' croons Foxing frontman Conor Murphy in the opening lines of Nearer My God's lead single Slapstick, '*Shrugging my shoulders, fucking up everything*'. It's a vibrant encapsulation of the St Louis quartet's airily awkward third LP. Building on the emo-mathcore foundations set out by 2013's The Albatross and 2015's Dealer, NMG delves inwards – to the bones of its songwriters' quirks and insecurities for a masterclass in gawky charm and hangdog heart. All plinky-plonky ambience, shrill vocals and bursts of squalling six-string, Lich Prince's twisted pop effusion and Five Cups' nine-minute sprawl might not pack the angular impact some would expect given the mathcore label, but they're irresistibly affecting and undeniably catch in the memory. Even more potent are the moments of gentle subversion – Bastardizer's uplifting swell, the bittersweet, piano-led dirge of Crown Candy – which alleviate any hint of self-indulgence. It's the softly stirring soundtrack for a drift into somewhere deep, immersive and dreamy. **SAM LAW**

RISE AGAINST
THE GHOST NOTE SYMPHONIES VOL 1
(VIRGIN)

KKKKK

FOR FANS OF: Against Me!, Green Day, Frank Turner

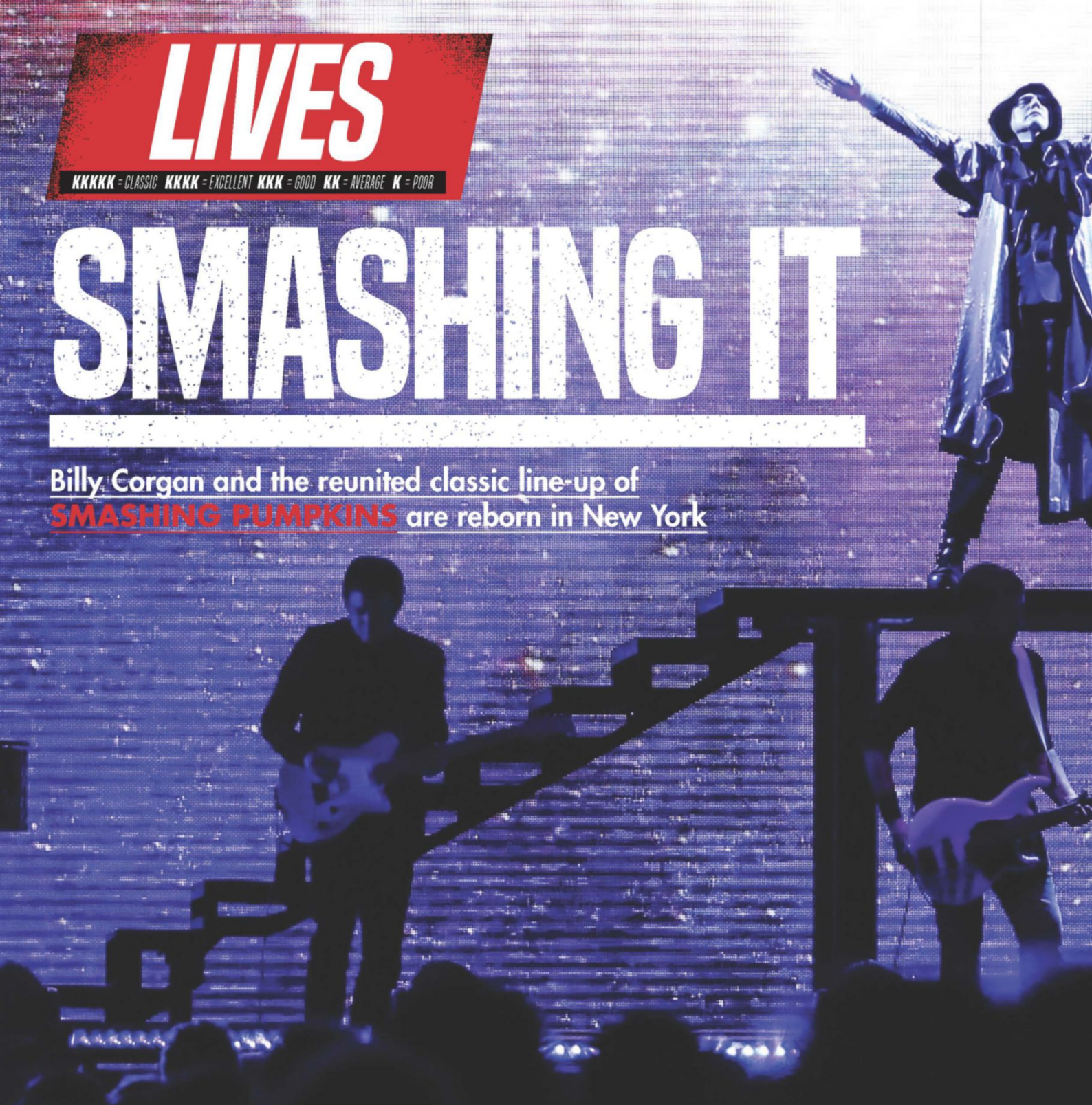
■ You can't imagine Discharge doing this. Ten of U.S. punks Rise Against's finest tracks, stripped down to acoustic arrangements, with the odd wash of strings thrown in. But much like Biffy Clyro's recent MTV Unplugged (Live At Roundhouse, London) album, when you have songs with this much heart, turning down the volume only amplifies the emotional weight at the core of the music. Tim McIlrath's lyrics, whether on the personal House On Fire or Audience Of One's questioning of people getting so caught up in a nine-to-five routine that they forget to be human, sparkle with the same importance, hurt and hope here as they do when belted out in full flow, while the messages speak at a hugely effective volume. And beside the meaning in the music, this album further proves how good a group of songwriters Rise Against are, with these tunes standing proud under the unplugged microscope. You can't mosh to it, but The Ghost Note Symphonies Vol I is an effective weapon in Rise Against's cause, as well as a celebration of their greatness. **NICK RUSKELL**

LIVES

KKKKK = CLASSIC KKKK = EXCELLENT KKK = GOOD KK = AVERAGE K = POOR

SMASHING IT

Billy Corgan and the reunited classic line-up of SMASHING PUMPKINS are reborn in New York



PHOTOS: ANDREW LIPOVSKY

SMASHING PUMPKINS

MADISON SQUARE GARDEN, NEW YORK

01/08/2018

KKKKK

With more than a dozen performances already under their belt since they announced the reunion of their classic '90s line-up (minus bassist D'Arcy Wretzky), much has already been written about the unconventional way in which this iteration of Smashing Pumpkins have chosen to open each show on their first tour together in almost 20 years. But even forewarned, seeing Billy Corgan take to the stage alone to perform the ballad Disarm, to a backdrop of vandalised images and home videos of the artist as a youngster, with 'broken boy' and 'Christ child' among the scrawled phrases, is a jarring experience.

This juxtaposition of unabashed narcissism and self-flagellation has always been Billy's brand. Yet somehow, as the introduction to a long-awaited reunion with original guitarist James Iha and drummer Jimmy Chamberlin, the move feels especially conflicted. Whatever the motive, there is no mistaking that Smashing Pumpkins are still very much Billy's band. Over the course of three hours and 31 songs, the frontman holds the room's energy in the palm of his hand – literally. During the points where he's untethered from his guitar, he physically beckons the audience to give him more response on songs such as Eye. Elsewhere, he slows things down by reining in his movements on more muted tracks such as 1979. He alone decides when it's time to smile, when to reel it in, when to connect with his bandmates.

While Billy doesn't speak much at all (instead choosing to communicate with the crowd via a strange taped, poetic monologue about 30 minutes in), James Iha says a few words now and then. "It's awesome to play Madison Square Garden," he tells the crowd. "I walked out of my hotel today and stepped in a pool of vomit. It's great to be back in New York!"

He and his bandmates are all on incredibly fine form, tearing through blistering renditions of classics from every album of the first half of their career, including Siva, Soma and Bullet With Butterfly Wings. It's these powerful, angsty classics that get the crowd going the most. After taking breaks on some of the sleepier numbers (there's an especially rough stretch that strings together Blew Away, For

Billy Corgan busts out an unexpected Village People cover…

Martha and To Sheila), audience members instantly rise to their feet when they hear the opening riff to Today, or the iconic drum pattern of Cherub Rock.

But for all the angst and distortion the Pumpkins were known and loved for in the '90s, in 2018 they seem at their most comfortable jamming over beautiful ballads. They relish Mayonaise, and take their sweet time as they slowly unfurl the sprawling, dynamic Porcelina Of The Vast Oceans.

In among all this are a fistful of covers dotted throughout the set. Their run-throughs of David Bowie's Space Oddity and Fleetwood Mac's Landslide don't feature as show highlights, although perhaps that's missing the point. As James remarks with a smile when they polish off their Led Zeppelin cover, "We can cross that off the bucket list now: Smashing Pumpkins playing Stairway To Heaven at Madison Square Garden."

And through it all, Billy's voice sounds absolutely fantastic. He sings as effortlessly as he did 20 years ago, if not better. His vocal cords are perhaps the most skilfully played instrument of the night, and he genuinely seems to be enjoying himself, rather than having something to prove.

While performing Thirty-Three he sings, '*I've journeyed here and there and back again/But in the same old haunts I still find my friends*,' and waves to the audience, who give him the response he's looking for. After some confused, frustrating years, Billy is finally reconnecting with his fans. But to do so, he needed to first reconnect with his past. Tonight, it's a job very well done. ETHAN FIXELL

HOW WAS IT FOR YOU?

DAN GOLDBERG
Totowa, New Jersey

"They're playing the same setlist every night, and that's fucking cool because I know exactly what to expect and when to expect it. They get heavy, and they can be beautiful. I've been listening to Smashing Pumpkins since I was five, so they remind me of childhood. Thirty-Three is the best song ever, but they're also playing Mayonaise, so my opinion will probably change next time!"

GABRIEL ROSENBLUM
Tenafly, New Jersey

"I grew up with the Pumpkins. I just love their driving sound, and I love the distortion. Siamese Dream was the first CD I ever bought, and Today is my favourite song, so I like how they're playing all stuff from their first five albums. I don't really want to hear any of the newer stuff. "

CARMEN ROJAS
Long Island, New York

"Tonight has been about nostalgia for me, firstly. Smashing Pumpkins were the soundtrack to my high school years, and tonight took me back to my teenage years when I had no care in the world.

"They played Zero, one of my favourite songs. It's a little edgier than some stuff, and Billy Corgan is a master of words. He's a little bit of an Axl Rose from what I've heard – a perfectionist. That does bring a lot of rifts into the marriage of a musical group, but it's great to see them back together. That's how it's supposed to be."

VIEW FROM THE

MERCH DESK

How do you make classic merch like this stuff a bit more special for an occasion as momentous as Pumpkins' big return to New York? Creatively, they've done it by putting letters of the alphabet on each. For ease of sorting or some mysterious reason yet to be revealed? Time will tell…

TOTAL CHAOS

EMPLOYED TO SERVE continue to rise as they smash London

EMPLOYED TO SERVE
+ ROUGH HANDS, LEECHED

THE BORDERLINE, LONDON

27/07/2018

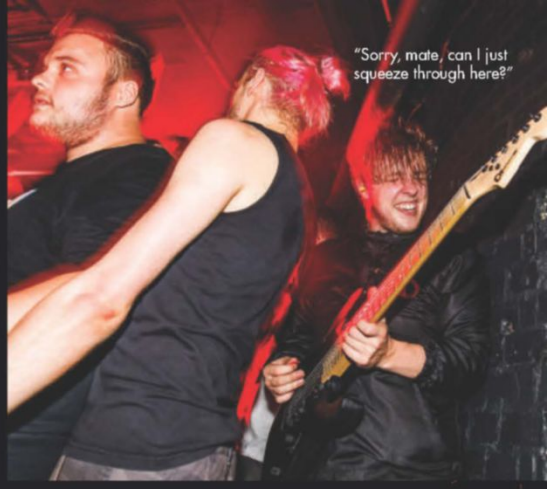
KKKKK

■ Last year, Brit terrors Employed To Serve released their second album, The Warmth Of A Dying Sun, a collection of ultra-heavy hardcore tunes that matched intelligent musicianship with wild, feral anger in an exhilarating, ear-flaying manner. We liked it. A lot. In fact, we named it our Album Of The Year 2017. Now the band are about to play the whole damn thing in its bone-shaking entirety, in a basement with no barriers, with a blood moon lunar eclipse taking place outside. Strap in people, it's lunatic season.

First, though, an entrée of nasty, grinding hardcore courtesy of Manchester's Leeched. It's bleak, grotesque and unrelenting, the perfect appetite-whetter for progressive hardcore lot Rough Hands, who swerve effortlessly from raging beatdowns to dissonant shoegaze and back again in the blink of an eye.

It's worth noting that as soon as Employed To Serve finish, the venue's hosting a Motown night. On a deep, fundamental level, we hope that someone arrived early with their best dancing shoes on, only to have their world torn apart as they witness Employed To Serve raining venom and splitting skulls. Because that is exactly how things go down.

The band's murky riffs and rhythms contort in front of your very ears, as barrage after barrage of devastating breakdowns are launched from the amps. "It's been a fucking righteous year so far," yells vocalist Justine Jones. "Let's turn it up a notch." Cue a circle pit and an avalanche of stage-divers.



"Sorry, mate, can I just squeeze through here?"

Church Of Mirrors sees grown men lock arms around each other and headbang in unison, while Apple Tree sees Justine take over bass duties and bassist Brett Houslop grab an extra guitar, just for extra weight because, y'know, they need it.

"We just finished recording our third album, so we're going to have some new music for you soon," threatens Justine as the encore shifts half the crowd from the pit to the stage and band members take refuge on the floor. If it's a step up from this, you're going to need a hard hat when it hits. JOHN LONGBOTTOM

PHOTOS: CHRIS CASEY

Even the sun wanted in on the action

BIG UPS

BLACK WATER BAR, PORTLAND
18/07/2018

KKKK

New York quartet show they've got smiles as well as frowns

■ Given their penchant for disaffected punk, you wouldn't expect Big Ups to ever play the theme tune from Frasier. But that's what the Brooklyn noiseniks do tonight when an amp fails. That said, it perfectly shows off the goofy sense of humour that underlies their nihilistic, noisy punk. While the crowd are initially unsure how to react to the jittery nerves of opener Hope For Someone, the crashing, smashing, breakneck hardcore of WIDIGDOTI opens up a pit as messy and frenzied as the song itself. The set may fly by in just seven songs, but it's buoyed by three cuts from their recently released third album. Imaginary Dog Walker begins with a prolonged moment of droney, existential introspection that sees frontman Joe Galarraga – whose exaggerated demeanour and facial expressions make him come off like a mash-up of Jim Carrey and Henry Rollins – prowl his way through the crowd before erupting in howls for the song's scathing, feedback-drenched crescendo. It's followed by PPP's ferociously heavy riffs before In The Shade violently pukes up jarring angular riffs to end the night in typically playful, powerful fashion. MISCHA PEARLMAN

EARTHLESS

+ RUBY THE HATCHET,
CLASSIC GRAND, GLASGOW
30/07/2018

KKKK

California psych masters jam Glasgow down the rabbit hole

■ "Duuuuude," gasps one punter, without a hint of irony, as Earthless collapse a sprawling Uluru Rock into tinnitus-tinged silence. "They're out of this wooooorld!" The lad's not wrong. Pitched between whacked-out jam session and a cosmic ritual, the So-Cal heroes' heart-quickeningly psychedelic torrent is the stuff of acid dreams. Openers Ruby The Hatchet, by comparison, are a far darker trip. All slinking murk and cantering classic metal, theirs is a star on the rise.
"I love this city," laughs Earthless mainman Isaiah Mitchell to himself with a thousand-light-year stare that suggests he isn't sure which planet he's on, let alone whose stage. Not that this matters. Throttling his guitar through Black Heaven and Electric Flame, he's a cracked master in the mould of Ozzy Osbourne and Jimi Hendrix. Gifted By The Wind sweeps unstoppably into Violence Of The Red Sea and by the encore mash-up of Volt Rush and Led Zeppelin's Communication Breakdown, every beardy body here has hopped on board with Earthless. It's a glorious, one-way trip to mind-searing, fret-melting nirvana. SAM LAW

Sword swallowing: a Hellions speciality

HELLIONS

+ CHAPTER AND VERSE
BIRTHDAYS, LONDON 28/07/2018

KKKKK

A night of mixed results from the rising stars of Australian hardcore

■ It's the first cool night in weeks – a fact very much appreciated by band and fans alike in this East London basement, as the rain puts an end to the heatwave outside. It's pretty cool inside anyway, though. Birthdays doesn't need many bodies to feel busy, but even so, openers Chapter And Verse are looking pretty lonely as they get started. The London alt.rock quartet don't let that faze them, as singer Josh Carter expresses his gratitude to "the 10 of you" who came early to enjoy the anthemic heaviness of A Devil In Blue and The New Breed.

Things fill out considerably for Hellions. However, for a band often hailed as the best thing in Aussie hardcore not called Parkway Drive, they aren't quite firing on all cylinders tonight. Their vocals are drenched in so much reverb it's virtually impossible to make out what they are saying, and there's an empty space where bassist Chris Moretti – who low-key left the band earlier in the year and without whom they are now appearing for the first time in the UK – would normally be standing. If they address his absence during the first half of the set, no-one can hear them.

Thankfully the vocal wetness eventually gets sorted out, allowing frontman Dre Faivre to introduce new songs Furrow, X (Mwah) and Smile from their upcoming fourth full-length, promising the new music will arrive this year, as well as opening/closing pair 24 and 25 from 2016's excellent Opera Oblivia. "It's about to get a little darker," says Dre before epic two-parter He Without Sin. Its moody brilliance crosses over into an almost Deftones-like ambience that shows the band at their best, before their self-titled calling card picks up the pace with more party-thrash riffs. Despite the night being ably rescued, you can't help wonder what would have happened if it had started as well as it ended. AMIT SHARMA

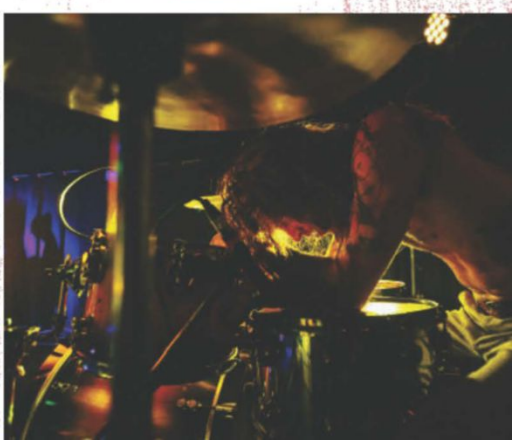
PHOTOS: NICK SAYERS

You really don't want us to see what chord you're playing, do you?

GET IN THE VAN

CASEY

Cute koalas and onstage carnage, courtesy of the South Wales punks…



PHOTOS: MARTYNA WISNIEWSKA

WHAT GOES ON TOUR...

Vocalist TOM WEAVER shares some road-worn wisdom...

Our favourite thing to watch on tour is... Workaholics and The U.S. Office.

The golden rule of our tour bus is... That rules don't apply.

The first thing we do when we get to a venue is... Use Beanhunter to find a hipster coffee shop.

The one essential rider request is... Bottled still water.

Our dressing room music of choice is... Switchfoot, Meant To Live. None of us know why.

The one phrase you're likely to hear on repeat on our bus is... "Who's got my...?"

The tour bus usually smells like... Death, as I'm sure every other warm box full of sweaty adolescent men does.

The thing that annoys everyone is... Rushing.

The saddest thing about leaving tour to go home is... Nothing. My bed is at home. Why be sad about that?

GIG GUIDE

BLOOD AND GLORY

BLOODSTOCK is coming, and first-time headliners **GOJIRA** are getting ready to destroy it…

Q&A JOE DUPLANTIER
(VOCALS/ GUITAR)

Hey Joe, it's been a while – what have Gojira been up to?
"Basically, touring a lot – we've had a lot of successful tours. We've been very excited about the response to these new songs, and we've been talking about the next chapter of Gojira. My brother [Mario, drums] and I have been jamming a lot while we've been on tour and we've got a lot of cool ideas coming out. We feel good, and headlining festivals feels like a new challenge for us that we embrace completely. We're having fun."

Talking of which, you're headlining Bloodstock for the first time. How does that feel?
"It feels right, you know? It's not something that puts a lot of pressure on us, and it's not something that has come out of the blue. We have a history with Bloodstock, we've played a bunch of times, and each one was really epic. We have a relationship with the people, the promoters and staff – they've become like family over the years somehow. Last time we played it was when Mastodon headlined [in 2016] and it was *so* good. It was a great thing to see them headline and now it's our turn. It's exciting!"

Is it surreal to see your name at the top of the bill with Judas Priest and Nightwish?
"It's pretty unreal! I remember us starting 23 years ago; we were playing in our basement and no-one knew about us, and now I look at the bill and we're alongside Judas Priest. It's absolutely mind-bending. But like I said before, it also feels right, and natural and organic. It took years – it's not something that's happened overnight. Before this, I looked at old festival posters, and our name's been going slowly up the bills over the years. It feels good."

> **"HEADLINING A FESTIVAL IS A BIG RESPONSIBILITY…"**
> JOE DUPLANTIER

Got any big plans to make your headline set a memorable one?
"Oh yeah, when you headline festivals you have a big responsibility as the final thing that people are going to watch, so you need to make a strong impression. We're basically investing a lot in a killer production for Bloodstock. It's nothing too different to what we usually do, but it's just going to be bigger and more impressive, and more fun. I can't wait to play that show because we're all really excited about all the goodies that are going to happen onstage."

You mentioned before that you've been jamming with your brother. How's the follow-up to Magma coming?
"Yeah, well we are jamming and we're recording demos. Our approach is a lot different to how we wrote in the past – now we write a lot of songs until we find something really special. We used to play a very technical type of death metal, a lot of fast riffs and technical stuff, and I guess we are changing our approach for the better and having fun playing *songs*, more than just blasting out death metal tracks. We're trying a lot of new stuff without putting too much pressure on ourselves."

Is it important for bands to change their approach, then?
"I don't know if it's 'important', you know? Take Slayer, for example – they've been doing the same stuff for 30 years, and it's brilliant! I wouldn't want them to change their sound! But this is how we go on in Gojira, and this is how we extend our career – by reinventing our music a little bit and having fun by exploring a load of new stuff as well."

DATES
Bloodstock Festival @ Catton Park, **DERBYSHIRE** August 10–12.

WORDS: JAMES HINGLE PHOTO: PAUL HARRIES

NOW BOOKING

☆ = JUST ANNOUNCED

BEHEMOTH

Dates: Bristol Motion February 6, Birmingham O2 Institute 7, London O2 Forum Kentish Town 8, Manchester O2 Ritz 9, Dublin Vicar Street 10, Glasgow QM Union 11. Support: At The Gates, Wolves In The Throne Room.

'A' Brighton Concorde 2 November 12, Nottingham Rock City 13, Manchester Academy II 14, Newcastle Riverside 15, Glasgow Garage 16, Bristol SWX 17, Norwich Waterfront 19, Cardiff Y Plas 20, London O2 Shepherd's Bush Empire 21. Support: Wheatus, InMe.

ABYSMAL GRIEF London Nambucca October 16, Birmingham Hammer & Anvil 17. Support: Light Of The Morning Star, Naut.

AGAINST THE CURRENT Dublin Academy September 15, Bristol SWX 17, Southampton Engine Rooms 18, Norwich Waterfront 19, Birmingham O2 Institute 21, Leeds Stylus 22, Manchester O2 Ritz 23, Glasgow Garage 25, Newcastle Riverside 27, London O2 Forum Kentish Town 29. Support: The FAIM.

A PERFECT CIRCLE O2 Academy Glasgow December 2, Manchester Victoria Warehouse 3, London SSE Arena, Wembley 5.

THE AMITY AFFLICTION O2 Academy2 Birmingham October 2, Leeds Church 3, London Camden Electric Ballroom 4, Glasgow Queen Margaret Union 5, Hull Welly 6, Manchester Academy II 7, Bristol SWX 8. Support: The Plot In You, Dream State, Endless Heights.

AMORPHIS / SOILWORK London Islington Assembly Hall February 4, 2019.

ANTI-FLAG Birmingham Asylum October 30, Bristol SWX 31, London Heaven November 1, Manchester Academy II 2, Glasgow Garage 3, Belfast Foundry 5, Dublin Whelan's 6. Support: Silverstein, Cancer Bats, Worriers.

ARCTANGENT FESTIVAL Line-up: And So I Watch You From Afar, Pianos Become The Teeth, Foxing, Giraffes? Giraffes!, Jamie Lenman, Rolo Tomassi, Alpha Male Tea Party, Talons, Tangled Hair, Svalbard, Golfer, Body Hound, Glassjaw, Shellac, La Dispute, Arcane Roots, Alcest, Zeal & Ardor, Black Peaks, VENNART, Delta Sleep, Telepathy, People Like Milk Products (Memory Of Elephants & Chiyoda Ku Big Band), Scalping, Wren, Jo Quail, VLMV, Vasquez, Mouse On The Keys, Plini, Tides Of Man, OHHMS, Poly-Math, Jean Jean, Pijn & Conjurer, Conjurer, Blueneck, Boss Keloid, Mol, Orchards, Halo Tora, Bad Sign, Natalie Evans, Death And The Penguin, Coldbones, Black Futures, Seven Colour Drive, Codices, Only Echoes Remain. Bristol Fernhill Farm August 16 – 18.

AS IT IS Bristol Thekla November 25, Edinburgh Liquid Rooms 26, Manchester O2 Ritz 28, Birmingham O2 Institute 29, London O2 Kentish Town Forum December 1. Support: Trash Boat, Holding Absence, Courage My Love.

AUGUST BURNS Red Birmingham O2 Institute December 8, Manchester Club Academy 9, Glasgow Garage 11, Bristol Fleece 12, London O2 Academy Islington 13.

BIFFY CLYRO Dublin Helix September 15, Belfast Waterfront 16, Cardiff St David's Hall 18, Birmingham Symphony Hall 19, Edinburgh Usher Hall 21, Manchester Opera House 22, London Royal Albert Hall 24.

BLACK PEAKS Belfast Empire October 11, Dublin Grand Social 12, Newcastle Cluny 13, Glasgow King Tut's 14, Leeds Cockpit 16, Manchester Academy III 17, Birmingham Hare & Hounds 18, Camden Underworld 19, Worthing Forty Two 21. Support: Bossk, Gold Key.

BLACK STONE CHERRY Cardiff Motorpoint Arena December 6, Newcastle Metro Radio Arena 7, Glasgow SECC 9, Manchester Arena 10, Birmingham Arena 11, Leeds First Direct Arena 13, London SSE Arena, Wembley 14. Support: The Cadillac Three, Monster Truck.

BRIAN FALLON Newcastle Wylam Brewery February 5, Edinburgh Queens Hall 6, Manchester Albert Hall 7, Cardiff Tramshed 8, London Union Chapel 9, Cambridge Junction 22, Brighton St George's Church 23, Bath Komedia 24.

BLOODSTOCK FESTIVAL Line-up: Judas Priest, Gojira, Nightwish, Emperor, DevilDriver, Watain, Orden Ogan, Fozzy, Combichrist, Memoriam, Septicflesh, Doro, Bloodbath, Cannibal Corpse, At The Gates, Kamelot, Mr Big, Alestorm, Suicidal Tendencies, Venom Inc., Jasta, Wednesday 13, Amaranthe, Orphaned Land, Doro, Bleed From Within, Echorder, Ingested, Mantar, Pallbearer, Vola, Sangre, Dead Label, Doomsday Outlaw, Underside, King Leviathan, Fahran, Conjurer, Power Trip, A Forest Of Stars, Alien Weaponry, Bio-Cancer, Nailed To Obscurity, Evergrey, Monument, Sodomized Cadaver, Deity's Muse, Limb, With The Dead. Derby Catton Hall Park August 9 – 12.

☆ **BLOOD YOUTH** London Camden Black Heart August 20. Support: Modern Error.

BOOMTOWN FESTIVAL Line-up: Limp Bizkit, Enter Shikari, Napalm Death, Soulfly, Capdown, Idles, Ho99o9, Earth Crisis, Hacktivist, Turbowolf, Sonic Boom Six, Voodoo Glow Skulls, Random Hand, Adolescents, Jaya The Cat, The Rumjacks, Inner Terrestrials, Moscow Death Brigade, Samsara Blues Experiment, Haggard Cat, [Spunge]. Winchester Matterley Estate August 9 – 12.

BOSTON MANOR Bristol Thekla September 21, London Camden Electric Ballroom 22, Birmingham Mama Roux's 23, Nottingham Rescue Rooms 24, Liverpool Hangar 34 26, Glasgow SWG3 27, Leeds Key Club 28, Manchester Gorilla 29. Support: Microwave, Drug Church, Wallflower.

BULLET FOR MY VALENTINE London Alexandra Palace November 10, Cardiff Motorpoint Arena 11. Support: Of Mice & Men.

BURIED IN SMOKE XMAS WEEKENDER Line-up: Winnebago Deal, Desert Storm, Suns Of Thunder, Battalions, My Diablo, Blak Rabbit, Bad Blood Recovery, Dane, Conan, Witchsorrow, Grave Lines, Crimson Throne, Indica Blues, Thuum, The Brothers Keg, The Grand Mal, Crimson Tusk. Oxford Cellar December 1, Oxford Bullingdon December 2.

BURY TOMORROW Bristol SWX December 11, Birmingham O2 Institute 12, Glasgow Garage 13, Manchester O2 Ritz 14, London O2 Forum Kentish Town 15. Support: 36 Crazyfists, Cane Hill.

CKY Belfast Limelight 2 November 30, Dublin Voodoo Lounge December 1, Newcastle University 3, Glasgow Garage 4, Birmingham Asylum 6, Manchester Academy II 7, O2 Academy2 Liverpool 8, London Camden Electric Ballroom 9, Brighton Concorde 2 10, Norwich Waterfront 11, Bristol SWX 12. Support: Sumo Cyco, Bullets And Octane.

CLUTCH O2 Academy Bristol December 18, O2 Academy Glasgow 19, Manchester Academy 20, London O2 Academy Brixton 21, O2 Academy Birmingham 22.

COHEED & CAMBRIA Cardiff Y Plas October 9, Glasgow O2 ABC 10, O2 Academy Newcastle 12, Manchester Academy 13, O2 Academy Birmingham 14, London Camden Roundhouse 16. Support: Chon.

CONAN Nottingham Loft November 23, Leeds Temple Of Boom 24, Glasgow Audio 26, Manchester Rebellion 27, Coventry Arches 28, Cardiff Clwb Ifor Bach 29, Milton Keynes Craufurd Arms 30, London Boston Music Rooms December 1. Support: Conjurer.

CROSSFAITH Bristol Marble Factory October 13, Glasgow Garage 15, Nottingham Rock City 16, Manchester Academy II 17, London Camden Electric Ballroom 19, Dublin Academy 21.

CROWN THE EMPIRE Brighton Haunt September 18, Southampton Talking Heads 19, Bristol Fleece 20, London O2 Academy Islington 21, Birmingham O2 Asylum 22, Dublin Green Room 24, Belfast Oh Yeah! Centre 25, Glasgow Classic Grand 27, Newcastle Riverside 28, Manchester Academy II 29, Norwich Waterfront 30. Support: Volumes, Coldrain.

DAMNATION FESTIVAL Line-up: Ihsahn, Anaal Nathrakh, Batushka, The Ocean, Ghost Bath, Rosetta, Saor, Arabrot, Mol, Insanity Alert, Inkpig, Mourning Beloveth, Ne Obliviscaris. Leeds University November 3.

DASHBOARD CONFESSIONAL Dublin Academy November 6, Cardiff Tramshed 7, Bristol SWX 8, Portsmouth Pyramids 9, Birmingham Mill 11, Glasgow O2 ABC 12, Newcastle Riverside 14, Manchester Academy II 15, Leeds Beckett Uni 16, Nottingham Rock City 18, London Camden KOKO 19.

DEAD! London Camden Underworld October 5.

DEAF HAVANA London O2 Academy Brixton December 7.

DEAFHEAVEN Bristol Fleece September 30, Manchester Gorilla October 1, Glasgow Art School 2, Leeds Stylus 3, London ULU 5.

DEF LEPPARD Cardiff Motorpoint Arena December 4, London O2 Arena 6, Nottingham Motorpoint Arena 8, Metro Radio Arena 9, Glasgow SSE Hydro 11, Manchester Arena 12, Sheffield FlyDSA Arena 14, Liverpool Echo Arena 15, Birmingham Arena 17. Support: Cheap Trick.

DON BROCO Cambridge Junction August 22, Manchester Victoria Warehouse February 1 – 2, Plymouth Pavilions 3, Cardiff CIA 5, Edinburgh Usher Hall 7, Nottingham Motorpoint Arena 8, London SSE Arena, Wembley 9.

EMP PERSISTENCE TOUR Line-up: Sick Of It All, Municipal Waste, Walls Of Jericho. London O2 Forum Kentish Town January 27.

ENSLAVED / HIGH ON FIRE Manchester Academy II October 8, Dublin Tivoli 9, Belfast Limelight II 10, Birmingham Mill 12, Bristol SWX 14, London Tufnell Park Dome 15.

ENTER SHIKARI Lincoln Engine Shed December 1, Keele University 2, Hull Welly 3, Cardiff Tramshed 4, Frome Cheese & Grain 6, Exeter Lemon Grove 7, Plymouth University 8, Portsmouth Pyramids 9, O2 Academy Sheffield January 10, 2019, Nottingham Rock City 11, London O2 Academy Brixton 12, O2 Academy Leicester 13, Venue Cymru Llandudno 15, O2 Academy Liverpool 16, O2 Academy Bristol 18, Southend Cliffs Pavilion 19, Norwich UEA 20, Glasgow Barrowland 23, Aberdeen Beach Ballroom 24, Inverness Ironworks 25, Preston Guildhall 26, Northampton Roadmender 28, Southampton Guildhall 29, Cambridge Corn Exchange 30, O2 Academy Birmingham February 1, O2 Academy Leeds 2, Manchester Academy 3, Newcastle Academy 4.

EUROPE Manchester Academy September 14, Glasgow Barrowland 15, O2 Academy Newcastle 17, Nottingham Rock City 18, O2 Institute Birmingham 19, Cardiff St. David's Hall 21, Portsmouth Pyramids Centre 22, London Royal Albert Hall 23, Brighton Dome 24. Support: King King.

THE FEVER 333 O2 Academy Islington August 22.

FIREBALL Fuelling The Fire Tour Line-up: The Bronx, Flogging Molly, Face To Face, Lost In Stereo London O2 Shepherd's Bush Empire December 2 – 3, O2 Academy Glasgow 5, O2 Academy Newcastle 6, O2 Academy Bristol 7, Manchester O2 Ritz 9, O2 Academy Sheffield 10, O2 Academy Birmingham 12, O2 Academy Oxford 13, O2 Academy Bournemouth 14.

GHOST London Royal Albert Hall September 9.

GLASSJAW London O2 Academy Brixton August 18.

GOOD CHARLOTTE London Alexandra Palace February 20.

GRAVEYARD Sheffield Leadmill November 30, Leeds Key Club December 1, Nottingham Rescue Rooms 2, Glasgow G2 3, London King's Cross Scala 5, Manchester Academy III 6, O2 Academy 2 Birmingham 7, Bristol Thekla 8.

GRETA VAN FLEET London O2 Forum Kentish Town November 9 – 11, O2 Academy Birmingham 14, Manchester Academy 15.

HALESTORM Dublin Academy September 19, Belfast Limelight 20, O2 Academy Sheffield 22, O2 Academy Glasgow 23, O2 Academy Birmingham 24, O2 Apollo Manchester 26, London O2 Academy Brixton 28, O2 Academy Bristol 29.

HAWTHORNE HEIGHTS Belfast Foundry October 10, Dublin Grand Social 11, Liverpool Jacaranda Phase One 12, Bristol Exchange 15, Cardiff Clwb Ifor Bach 16, Leeds Key Club 17, Glasgow Audio 18, Sheffield Corporation 19, Newcastle Head Of Steam 20, Manchester Rebellion 21, Birmingham Flapper 22, Norwich Waterfront 23, Nottingham Rock City Basement 24, London Electric Ballroom 25. Support: SHVPES (October 10 - 23), Our Last Night (London only), Hands Like Houses (London only)

HIGH FIGHTER Bournemouth Anvil August 24, Bolton Riff Fest @ Alma 25, Edinburgh Bannerman's 26, Bristol Old England 27, Milton Keynes Craufurd Arms 28, London Devonshire Arms 29. Support: Tuskar, My Diablo.

IMPERICON NEVER SAY DIE! TOUR Line-up: Northlane, Being As An Ocean, Alazka, Casey, Polar, Currents, Thousand Below. London Camden Koko November 4, Bristol SWX 5, Manchester Club Academy 6, Birmingham Asylum 7.

THE INTERRUPTERS Manchester Academy II December 1, Bristol SWX 2, Brighton Concorde II 3, London Camden Electric Ballroom 4, O2 Academy2 Birmingham 6, Newcastle University 7, Glasgow Garage 8, Leeds Stylus 9.

IRON MAIDEN London O2 Arena August 10. Support: Killswitch Engage.

JARET REDDICK Birmingham O2 Institute2 September 15, Liverpool Arts Club 16, Sheffield Plug 17, Cardiff Globe 18, London Camden Dingwalls 19.

KILLING JOKE Nottingham Rock City November 2, O2 Academy Leeds 3, Newcastle University 4, Glasgow Barrowland 6, Manchester Academy 7, Birmingham O2 Institute 9, O2 Academy Bristol 10, Southampton Guildhall 11, Cambridge Corn Exchange 13, Norwich UEA 14, O2 Academy Oxford 16, London Camden Roundhouse 17.

KNUCKLE PUCK Bristol Fleece October 3, Southampton 1865 4, London Camden Electric Ballroom 5, Leeds Key Club 6, Nottingham Rescue Rooms 7, Glasgow SWG3 9, Newcastle Riverside 10, Manchester Club Academy 11. Support: Tiny Moving Part, Movements.

LEPROUS Leeds Brudenell Social Club September 21, Manchester Gorilla 22, Birmingham O2 Institute2 23. Support: Agent Fresco.

MARMOZETS London O2 Forum Kentish Town October 19.

MELVINS O2 Academy 2 Birmingham October 23, Norwich Waterfront 24, Cardiff Y Plas 25, Leeds Stylus 26, Manchester Academy II 28, Brighton Concorde II 29, London Camden KOKO 30.

MIKE VENNART Birmingham Castle & Falcon November 19, London Tufnell Park Dome 22, Manchester Deaf Institute 23, Glasgow King Tut's 24, Newcastle Cluny 25.

MONO Bristol Fleece October 1, Norwich Arts Centre 2, Glasgow Classic Grand 3, Newcastle Cluny 4, Leeds Left Bank 5.

MYRKUR London Tufnell Park Dome December 18, Bristol Fleece 19, Nottingham Rescue Rooms 20, Glasgow Great Eastern 21, Manchester Gorilla 22.

NIGHTWISH London SSE Arena, Wembley December 8, Birmingham Arena 10, Manchester Arena 11. Support: Beast In Black.

NOTHING BUT THIEVES Cardiff Motorpoint Arena November 19, Manchester O2 Apollo 20, Glasgow Barrowland 21, London Alexandra Palace 23, O2 Academy Birmingham 24.

OUR HOLLOW OUR HOME Southampton Talking Heads October 27.

OVERKILL London O2 Academy Islington March 21, 2019, O2 Academy Dublin 23, Glasgow SWG3 24. Support: Destruction, Flotsam And Jetsam, Meshiaak.

PALAYE ROYALE Glasgow King Tut's October 3, Manchester Academy III 3, London Camden Koko 5.

PARADISE LOST Halifax Lantern September 22.

PARKWAY DRIVE Manchester O2 Apollo January 29, Nottingham Motorpoint Arena 31, Cardiff Motorpoint Arena February 1, London Alexandra Palace 2.

PHIL CAMPBELL AND THE BASTARD SONS Blackpool Waterloo November 9, Stoke Sugarmill 10, Glasgow G2 11, Inverness Ironworks 13, Newcastle University 14, York Fibbers 15, Manchester Rebellion 16, London Boston Music Rooms 17, Norwich Waterfront Studios 19, Birmingham Asylum 20, Cardiff Globe 22, Portsmouth Wedgewood Rooms 23, Plymouth Junction 24.

POWER TRIP London Camden Underworld August 8, Colchester Arts Centre 9.

READING & LEEDS FESTIVAL Line-up: Fall Out Boy, Panic! At The Disco, Nothing But Thieves, Wolf Alice, Papa Roach, UNDERØATH, Waterparks, Creeper, Sum 41, Beartooth, Nothing, Nowhere, Hollywood Undead, Slaves, Don Broco, Billy Talent, Deaf Havana, Milk Teeth, Mike Shinoda, Skindred, Trash Boat, Dinosaur Pile-Up, The Used, The Xcerts, The Faim, Black Peaks, Blood Youth, SHVPES, Man With A Mission, Ecca Vandal, Normandie, Sleep Token, Death From Above. Reading Richfield Avenue and Leeds Bramham Park August 24 – 26.

RECKONER FESTIVAL Line-up: Employed To Serve, Lite, Aiming For Enrike, The Fierce And The Dead, Vasa, Body Hound, Trigger Thumb. Sheffield Fusion & Foundry October 13.

ROLO TOMASSI Nottingham Rescue Rooms October 30, Bournemouth Anvil 31, Cardiff Clwb Ifor Bach November 1, Norwich Waterfront 2, London King's Cross Scala 9. Support: Blood Command, Cassus.

SEVENDUST Southampton Engine Rooms December 1, London Brixton Electric 2, Manchester Academy II 4, Glasgow Garage 5, Nottingham Rock City 6, Bristol SWX 7. Support: All That Remains.

SIKTH Stoke Underground September 12, Newcastle Think Tank? 13, Sheffield Plug 14, Liverpool Hangar 34 15, Cardiff Globe 16, Plymouth Junction 18, Southampton Engine Rooms 19, Oxford Bullingdon 20. Support: Loathe.

SMASHING PUMPKINS London SSE Arena, Wembley October 16.

SKELETONWITCH Manchester Rebellion December 4, Birmingham Mama Roux's 5, London Camden Underworld 6. Support: Evil Invaders, Deathrite.

SOULFLY Glasgow King Tut's August 8, Newcastle Riverside 9, Birmingham O2 Institute2 12, Bristol Fleece 13.

STATE CHAMPS Dublin Academy October 22, Glasgow O2 ABC 23, Newcastle Northumbria Institute 24, Manchester Academy 26, London Camden Roundhouse 27, Norwich UEA 29, O2 Academy Leeds 30, Birmingham O2 Institute 31, O2 Academy Bristol November 1. Support: Seaway, Stand Atlantic, Woes.

THE STORY SO FAR Bristol SWX October 5, London O2 Forum Kentish Town 6, Birmingham O2 Institute 7, Leeds Beckett SU 9, Glasgow Garage 10, Newcastle Riverside 11, Manchester O2 Ritz 12, Southampton Engine Rooms 13. Support: Citizen, All Get Out.

TESSERACT Bristol SWX November 27, Manchester Academy II 28, Glasgow Garage 29, Birmingham O2 Institute 30, London O2 Shepherd's Bush Empire Dec 1.

TROPHY EYES Kingston Fighting Cocks August 23.

TWENTY ONE PILOTS Birmingham Genting Arena February 27, 2019, Dublin 3Arena March 1, Belfast SSE Arena 2, Glasgow SSE Hydro 4, Manchester Arena 5, London SSE Arena, Wembley 7 – 8.

THE USED O2 Academy Bristol August 27, Nottingham Rock City 28, Manchester O2 Ritz 30, London O2 Shepherd's Bush Empire 31.

THIS WILD LIFE O2 Institute2 Birmingham January 29, 2019, Newcastle Think Tank 30, Glasgow King Tut's Wah Wah Hut 31, Manchester Club Academy February 2, Nottingham Rescue Rooms 3, Leeds Key Club 4, Bristol Thekla 6, London Union Chapel 7, Southampton Joiners 8, Brighton Haunt 9. Support: William Ryan Key.

WEDNESDAY 13 Belfast Limelight August 8, Glasgow Garage 9.

WILL HAVEN Bristol Tunnels October 31, Manchester Rebellion November 1, Birmingham O2 Asylum 2, London Tufnell Park Dome 3. Support: Palm Reader, Muerte.

WINTERFYLLETH Glasgow Cottiers Theatre September 19, Leeds Headrow House 20, Dublin Tivoli 21, Manchester Chethams Library 22, Nottingham Canal House 23, London St Pancras Old Church 24.

WITHIN TEMPTATION O2 Academy Birmingham November 9, O2 Apollo Manchester 10, O2 Academy Glasgow 11, London O2 Academy Brixton 13.

THE XCERTS London St Pancras Church October 3.

YOU ME AT SIX O2 Academy Birmingham November 22, Manchester Victoria Warehouse 23 - 24, Glasgow Barrowland 27 - 28, London O2 Academy Brixton 30, Cardiff University Great Hall December 1, London O2 Academy Brixton 2. Support: Marmozets, The Xcerts.

ZEAL & ARDOR Bristol Fleece November 30, Brighton Haunt December 1, London Camden Electric Ballroom 2, Birmingham O2 Institute2 4, Manchester Gorilla 5, Leeds Church 6, Glasgow King Tut's 7.

EMP

UK'S BEST SELECTION OF OFFICIAL ROCK MUSIC MERCHANDISE

TO ADVERTISE IN KERRANG!

PLEASE CALL
DAISY PERKINS
0207 078 8429

THE UNDERWORLD

TWAUDIO

174 CAMDEN HIGH STREET, CAMDEN TOWN, LONDON NW1 · 020 7482 1932 · WWW.THEUNDERWORLDCAMDEN.CO.UK
TICKETS AVAILABLE FROM THE WORLD'S END PUB (NEXT DOOR TO THE UNDERWORLD)
OR BY CC: STARGREEN 020 7734 8932 / WWW.STARGREEN.COM

THU 9 AUG
ADOLESCENTS
+ ON A HIDING TO NOTHING
TICKETS £17.00 ADV / DOORS 19:00

SAT 11 AUG
FISHBONE
CELEBRATING THE 30TH ANNIVERSARY OF TRUTH & SOUL
+ POPES OF CHILLITOWN AND THE REFUSAL
TICKETS £20.00 ADV / DOORS 18:00

SUN 12 AUG
GYZE
TICKETS £15.00 ADV / DOORS 19:00

FRI 17 AUG
ORIGIN AND UNDERSIDE
+ SODOMIZED CADAVER AND TOTAL CONSUMPTION
TICKETS £20.00 ADV / DOORS 18:00

WED 22 AUG
GRAHAM BONNET
+ DOOMSDAY OUTLAW AND GIN ANNIE
TICKETS £20.00 ADV / DOORS 19:00

THU 23 AUG
FULL OF HELL
+ DAWN RAY'D, LEECHER AND WOUND
TICKETS £14.00 ADV / DOORS 19:00

FRI 24 AUG
LENG TCH'E
+ THE BROOD, WHO CARES? AND LUNATIC HOOKER
TICKETS £11.50 ADV / DOORS 18:00

FRI 25 AUG
05
TICKETS £20.00 ADV / DOORS 18:00

To advertise call: Daisy Perkins on 0207 078 8429 e.mail daisy@wastedtalent.com

KERRANG!

T: 0207 078 8429
E: FEEDBACK@KERRANG.COM
W: KERRANG.COM

EDITORIAL

EMAIL: FIRST.LASTNAME@KERRANG.COM

EDITOR
Sam Coare
ART EDITOR
Steve Beech
SENIOR EDITOR
Nick Ruskell
ASSOCIATE EDITOR
David McLaughlin
DEPUTY ART EDITOR
Matt Dykzeul
NEWS EDITOR
Emily Carter
PRODUCTION EDITOR
Tom Shepherd
DIGITAL EDITOR
Bob Foster
LISTINGS EDITOR
James Hingle

CONTRIBUTING EDITORS
Katie Parsons, Jennyfer J. Walker

CONTRIBUTORS
Matt Allen, Alex Baker, Steve Beebee, Paul Brannigan, Daniel P. Carter, Hannah Ewens, George Garner, Stu Garneys, James Hickie, Justine Jones, Sam Law, Alistair Lawrence, John Longbottom, James MacKinnon, Mischa Pearlman, Jake Richardson, Amit Sharma, Dan Slessor, Mark Sutherland, Olly Thomas, Ben Tipple, Paul Travers, Ian Winwood, Rod Yates, Simon Young, Ray Zell.

PHOTOGRAPHERS
Tom Barnes, David Bergman, Lindsey Byrnes, Chris Casey, Ian Collins, Carrie Davenport, Andy Ford, Jenn Five, Andy Gallagher, Paul Harries, Jeremy Harris, Lisa Johnson, Andrew Lipovsky, Ashley Maile, Tom Martin, Perou, Martin Philbey, Andrew Timms, Neil Visel, Dave Willis.

VIPS

CEO
Jerry Perkins (jerry@wastedtalent.com)
GLOBAL CREATIVE DIRECTOR
Phil Alexander (phil.alexander@kerrang.com)
M.D.
Nick Stevenson (nick@wastedtalent.com)
EXECUTIVE DIRECTOR, U.S.
Ethan Fixell (ethan@kerrang.com)
FINANCIAL DIRECTOR
David Joseph
DIRECTOR
David Hepworth
CHAIRMAN
Ian Flooks
DISTRIBUTION Seymour (0207 429 4000)
PRINTING PCP

ADVERTISING

TELEPHONE: 0207 078 8423

BUSINESS DEVELOPMENT MANAGER
Juliette Roques
(juliette.roques@wastedtalent.com)
ADVERTISING SALES MANAGER
Owain Harries (owain@wastedtalent.com)
DIGITAL SALES MANAGER
Katie Scrafton (katie@wastedtalent.com)
ADVERTISING PRODUCTION
Daisy Perkins (daisy@wastedtalent.com)

SUBSCRIPTIONS

Kerrang.imbmsubscriptions.com
01293 312 213 / (+44) 01293 312 213

BACK ISSUES

Newsstand.co.uk/kerrang

Kerrang! ISSN 0262-6624 is published 51 times a year by Wasted Talent Ltd, a company registered in England and Wales with company number 4333049. 90 – 92 Pentonville Road, London, N1 9HS

WASTED TALENT

Available on the App Store

recycle
When you have finished with this magazine please recycle it.

Google play

NEXT WEEK

TOMORROW'S HEADLINES, TODAY!

Don Broco, Waterparks and **Chase Atlantic** men upset to learn that cowboy wasn't from Toy Story

Billy Corgan caught grinning following **Smashing Pumpkins'** Madison Square Garden gig

Cop uses arrest as opportunity to ask **Marilyn Manson** if he really was Paul in The Wonder Years

WORDS: SIMON YOUNG

MORE ROCK SHENANIGANS THAN YOU CAN SHAKE A, ER, ROCK AT, ONLY IN NEXT WEEK'S KERRANG!, ON SALE AUGUST 15

LEGACY OF THE BEAST COMES TO YOUR WALL WITH OUR ART PRINT!

TO CELEBRATE IRON MAIDEN'S TRIUMPHANT UK TOUR, WE'VE TEAMED UP WITH THE BAND AND HEAVY METAL PUBLISHING TO BRING YOU THIS EXCLUSIVE EDDIE PRINT FROM THE LEGACY OF THE BEAST GRAPHIC NOVEL SERIES!

©2018 IRON MAIDEN HOLDINGS LIMITED

IKE Productions

14+

MACMILLANFEST 2018

IN AID OF RAISING MONEY AND AWARENESS FOR MACMILLAN CANCER SUPPORT

NOTTINGHAM 01.SEPTEMBER.18

RESCUE ROOMS, MASONIC PLACE, GOLDSMITH STREET, NOTTINGHAM, NG1 5LB

BLACK PEAKS

devilsoldmossiy · MARTYR DEFILED · ASTROID BOYS · BLOODYOUTH

HOLDING ABSENCE · LOATHE · THE FALLEN STATE · INVISIONS

COVE · FAKE IT TO WE · PALM READER · EVA PLAYS DEAD · THE CRUEL KNIVES · HOLIDAY OSCAR

BORDERS · HALFLIVES · FOLLOW YOU HOME · chapterandverse · VALIS ABLAZE

THE FIVE HUNDRED · OUTSTRETCHED GROUND · HAGGARD CAT · FACES OF EVE · BONE CULT · FAHRAN · LUKE RAINSFORD

A HUNDRED CROWNS - ADAM ZAREBA - AZAZEL - BECKON LANE - BLACK HAWK DOWN - BURN DOWN THE DISTRICT
BURY THE TRAITOR - COPE - CROSSLIGHT - DESENSITISED - DISTANT BLUE - EAGLES VS DRONES - ETHAN CARTER
JETLINES - LAUREN APRIL - LOST IN STEREO - MATT HUMPHRIES - ME VS YOU - MICHAEL UPTON - MISCREANT
OVER THE INFLUENCE - PENDULUMS FALL - PENITENCE - TOWERS - TEMPLES ON MARS - THE CARTOGRAPHER
THE DECOY - THIS IS HATE - TOGETHER ALONE - WOLVENCROWN - WOLVES DONT SLEEP - YOU WANT FOX
YOUR EYES ONLY - ZERO DIVIDE AND MORE ...

BBQ, RAFFLE AND LOTS MORE WWW.MACMILLAN.ORG.UK

TICKETS AVAILABLE: HTTPS://WWW.ALTTICKETS.COM/

TIER 1: £10 SOLD OUT / TIER 2: £12.50 SOLD OUT / TIER 3: £15

Tap 'n' Tumbler · ROCK CITY 35 YEARS OF LIVE MUSIC · Stealth · RESCUE ROOMS · THE LOFT

FIREBALL · TOTAL ROCK · ASYLUM SEVENTY · LIFE IS. · NR · METHOD LABEL · IMPERIAL RECORDS

MACMILLAN CANCER SUPPORT

MACMILLAN CANCER SUPPORT, REGISTERED CHARITY NUMBER 261017. ISLE OF MAN CHARITY NUMBER 604. A COMPANY LIMITED BY GUARANTEE.
REGISTERED IN ENGLANDAND WALES NUMBER 2400969. ISLE OF MAN COMPANY NUMBER 4694F. REGISTERED OFFICE: 89 ALBERT EMBANK